



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, 1 giugno 2013 / 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 27 punti nella parte B, per un totale di 47 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: Multiple choice

You are going to read an extract from the book *Original Sin*.

For questions 1–8, choose the answer (A, B, C or D) which fits according to the text.

1 On the day of her interview, Mandy was wearing thigh-length black boots flared at the top, a short tight fawn skirt and a velvet jacket in a dull red. One thin and delicate arm was raised to hold on her head a remarkable hat. It seemed to be made of red felt and was wide-brimmed, turned up at the front and decorated with extraordinary array of objects: flowers, feathers, strips
5 of satin and lace, even small fragments of glass. As she turned it flashed and gleamed and glittered. She should have looked ridiculous, the childish face half-hidden by untidy swathes of dark hair, topped by such a grotesque confection. Instead she looked enchanting.

Mandy's mother had left home when she was six and she herself had been hardly able to wait for her sixteenth birthday when she could get away from a father whose idea of parenthood
10 had gone little further than the provision of two meals a day, which she was expected to cook, and her clothes. For the last year she rented one room in a terraced house in Stratford East where she lived in bitter camaraderie with three young friends, the main cause of the perpetual dispute being Mandy's insistence that her Yamaha motor bike should be parked in the narrow hall.

15 Mandy's curriculum vitae, and Mandy herself – despite her eccentric appearance – never failed to impress. For this she had to thank her English teacher, Mrs Chilcroft. Mrs Chilcroft, facing her class of defiant eleven-year-olds, had said: "You are going to learn to write your own language simply, accurately and with some elegance, and to speak it so that you aren't disadvantaged the moment you open your mouths. If any of you has ambitions above marrying at
20 sixteen and rearing children in a council flat you'll need language. If you've no ambitions beyond being supported by a man or the State you'll need it even more, if only to get the better of the local authority Social Services department and the Department of the Social Security. But learn it you will."

Mandy could never decide whether she hated or admired Mrs Chilcroft, but under her
25 inspired if unconventional teaching she had learned to speak English, to write, to spell and to use it confidently and with some grace. Most of the time this was an accomplishment she preferred to pretend she hadn't achieved. She thought, although she never articulated the heresy, that there was little point in being at home in Mrs Chilford's world if she ceased to be accepted in her own. Her literacy was there to be used when necessary, a commercial and a professional asset, to
30 which Mandy added high typing speeds and a facility with various types of word processor.

Mandy knew herself to be highly employable, but remain faithful to her employer, Mrs Crealey, and the *Nonesuch Agency* Mrs Crealey had run for years. Apart from the cosy there were obvious advantages in being regarded as indispensable; one could be sure of getting the pick of the jobs. Her male employers occasionally tried to persuade her to take a permanent
35 post, some of them offering inducements which had little to do with annual salary increase, luncheon vouchers or generous pension considerations. Mandy remained with the *Nonesuch Agency*, her fidelity rooted in more than material considerations.

She occasionally felt for her employer an almost adult compassion. Mrs Crealey's troubles principally arose from her conviction of the treacherous nature of male population combined with
40 the inability to do without them. Apart from this uncomfortable dichotomy, her life was dominated by a fight to retain the few girls in her stable who were employable, and her war against her ex-husband, the tax inspector, her bank manager and her office landlord. In all these traumas Mandy was an ally, confidante and sympathizer. Where Mrs Crealey's love-life was concerned this was more from an easy goodwill than from any understanding, since to Mandy's nineteen-
45 year-old mind the possibility that her employer could actually wish to have sex with the elderly – some of them must have been at least fifty – and repugnant males who had occasionally haunted the office, was too bizarre to warrant serious contemplation.

(Adapted from: P. D. James: *Original Sin*)

Example:

0. Mandy was dressed in
- A boots, a skirt and a jacket.
 - B boots, a skirt and a sweater.
 - C boots, trousers and a blouse.
 - D boots, trousers and a jacket.
1. Mandy's unconventional hat made her look
- A captivating.
 - B grotesque.
 - C immature.
 - D ridiculous.
2. Mandy's Yamaha motor bike
- A was expected by the roommates to be parked in the hall.
 - B turned Mandy's roommates green with envy.
 - C provoked long-standing quarrels among the roommates.
 - D was bought by her father on her sixteenth birthday.
3. According to Mrs Chilcroft, language proficiency is the most important for those
- A who climb high up the social ladder.
 - B who have high professional ambitions.
 - C who live off their partner or the state.
 - D who want to impress their employers.
4. *Facility* in line 30 refers to
- A the computer software for secretaries.
 - B the ability to use computer applications.
 - C the opportunity to learn about computers.
 - D the place that offers computer services.
5. Working for the *Nonesuch Agency* made it possible for Mandy
- A to obtain the best assignments.
 - B to seduce male employers.
 - C to get a permanent position.
 - D to have plenty of free time.
6. Mrs Crealey's main problem was that she
- A at the same time both hated and needed men.
 - B could not employ more workers like Mandy.
 - C showed no compassion towards other people.
 - D was being turned out by her office landlord.
7. Mrs. Crealey's love-life
- A filled Mandy with disgust and concern.
 - B must have involved at least fifty elderly men.
 - C seemed beyond Mandy's comprehension.
 - D was repugnant and bizarre to elderly men.
8. In the extract, Mandy is portrayed as
- A ignorant rather than stubborn.
 - B opinionated and eccentric.
 - C peculiar but professional.
 - D young as well as flirtatious.

Task 2: Matching

You are going to read some reviews on the book *The Elegance of the Hedgehog*.

For questions 1–12, choose from the review (A–I). Some of the reviews may be chosen more than once. When more than one answer is required, these may be given in any order.

There are three examples at the beginning (0), (00) and (000).

Reading the novel is similar to going through a diary.	0 <u>H</u>
The style in which the novel is written resembles other literary genres.	00 <u>G</u> and 000 <u>I</u>

The main characters both consider good writing skills essential.	1 ____
The two protagonists are a well-balanced combination of intelligence and emotions.	2 ____
The final aim of the book is to comfort the reader.	3 ____
The reader can relate to the world the book is set in.	4 ____
The story progresses at an unhurried pace.	5 ____
The book addresses the reasons why bonds between people can be broken.	6 ____
One of the truths the book conveys is that things seem different from what they really are.	7 ____
The book depicts beautiful moments of life as frozen in time.	8 ____
Some readers might find the book too sophisticated.	9 ____
The author's sense of humor makes the book an enjoyable reading.	10 ____ and 11 ____
The book combines the banal and the sophisticated aspects of life.	12 ____

The Elegance of the Hedgehog

- A** This dark but redemptive novel, an international bestseller, marks the English debut of Normandy philosophy professor Barbery. By turns heartbreaking, particularly in Paloma's sections, Barbery never allows either of her gloomy narrators to get too intellectual or too sentimental. Her simple plot and sudden finale add up to a great deal more than the sum of their parts.
- B** In this supple novel of ideas, a best-seller in France, two autodidacts share an allergy to grammatical errors – the housekeeper considers a misplaced comma an 'underhanded attack' – and a love of tea and moments of ineffable beauty. Barbery's sly wit, which bestows lightness on the most ponderous meditations, keeps her tale aloft.
- C** *The Elegance of the Hedgehog* reminded me of the novel Mrs Palfrey at the Claremont, with its sense of renewal near the end of a life and a celebration of the beauty of small moments. It's a quiet, slow-moving book that takes time out to discuss the theory of phenomenology, the function of literature in life, the barrenness of a certain kind of scholarship.
- D** *The Elegance of the Hedgehog* tells a beautiful story with a large cast of fascinating, complicated characters whose behavior is delightfully unpredictable. Maybe the novel's hefty sections on transcendental phenomenology, William of Ockham, and 17th-century Dutch painting discourage readers who just want a good old-fashioned story.
- E** Ms Barbery, who has studied and taught philosophy, seems entirely comfortable mixing the profound with the ordinary, Mozart's *Requiem* with Eminem. No idea is too big or small to find a home in the Parisian apartment building where most of the characters live.
- F** Barbery is not above ending her tale with a heartbreaking jolt. By then, however, she has drawn us into her Paris microcosm, which seems much less foreign than familiar. Her story of love, friendship and the beauty of Art not only gives innocence a voice, but also shows what a powerful novel can do: transport, educate and, ultimately, console.
- G** Appearances can be deceptive: this is one of the book's messages. The writing is unusual, light yet erudite. And the story approaches that of a fable, but without the naïve elements and with a little extra touch of impertinence.
- H** Despite the topic of suicide and many philosophical ponderings, the narrations of Renee and Paloma are delightfully colorful, idealistic and funny. They are written as if the two are communicating with us in personal journals, speaking with confessional intimacy. The author uses these lovable characters to express enduring messages about assumptions we make that distort relationships. These are the very things you will find in this engaging story that ends surprisingly but with a final message of what life is about.
- I** Barbery captures life's small, indeed minuscule, pleasures, those perfect moments in which everything hangs suspended – intelligent, conveyed with a fine, melodious language, this philosophical fairy tale has something of the oriental about it: earnestly buoyant, airy, like a haiku.

Task 2: Gap Fill (Verbs)

For gaps 1–12, write the correct form of the verb in brackets in the spaces on the right.

There is an example at the beginning: Gap 0.

Annalena McAfee: 'I see myself as a recovering journalist'

Annalena McAfee finds it 'nerve-wracking' crossing over from journalism to adult fiction. It probably doesn't help 0 (**HAVE**) a husband called Ian McEwan.

Annalena McAfee looks apprehensive. 1 (**SPEND**) most of her adult life writing about books, interviewing novelists, and judging literary prizes, she is about to publish a novel of her own and it feels 'nerve-wracking, to be honest'. As a journalist, she loathed picture bylines and was happy to hover in the background. "So putting out a book of my own, I feel it's a bit like handing out the rotten fruit – you know, 'Go on, pelt me.'"

McAfee's novel 2 (**ALREADY/GENERATE**) considerable interest among her former colleagues and it is easy to see why. For one thing, it is all about them. 3 (**CALL**) *The Spoiler*, it is a newspaper-industry satire and a very entertaining one too. Insiders will have much fun trying to guess which real-life figures the most outlandish characters 4 (**BASE**) on.

There is another reason for the attention. McAfee is married to Ian McEwan, which in the celebrity-mad world makes her pretty much a celebrity herself. She laughs demurely when I bring this up and says: "I would be very daft if I 5 (**THINK**) people both inside and outside the media wouldn't pay attention to the fact that I'm married to him."

We're talking in the serene and elegant drawing room of McEwan and McAfee's lovely house in central London. There are books everywhere, stacked on the ceiling-height shelves 6 (**LINE**) the walls and piled neatly on surfaces and tables. McEwan famously used the house as the location for his 2005 novel, *Saturday*, and is said 7 (**BASE**) his touchingly luxurious portrait of the protagonist Henry Perowne's wife on his own spouse.

They first met in 1994 when she interviewed him for *The Financial Times* but did not become a couple until the following year, after the collapse of his first marriage to Penny Allen. "I still have the interview on tape," McAfee says. "But I 8 (**NEVER/PLAY**) it since – I always cringe at the sound of my own voice."

By this time, McAfee was an assistant editor at *The Guardian*. By then, her career as a respected arts and books journalist had spanned more than three decades, taking in *The FT*, *The Sunday Times* and *The Evening Standard*. She had written a number of well-received children's books, but never managed to find the 'mental space' 9 (**WRITE**) an adult novel. So in 2006 she resigned to write full-time.

It was perhaps inevitable that McAfee's subject matter would be newspapers. "I see myself as a recovering journalist. I am a print addict. I have an ebook and a computer but I remain 10 (**HOOK**) on print."

"Like most journalists, I'm a real admirer of Michael Frayn's *Towards the End of the Morning*, which 11 (**DESCRIBE**) the twilight of Fleet Street as a physical entity when television was coming and newspapers ceased to be the senior service, as it were. What I wanted was to describe a comparable time of arguably even greater change for journalism when nobody knew what 12 (**COME**). It was a time of transition politically, too. I wanted to capture that as well."

(Adapted from an article in *The Observer*, 10 April 2011, by Lisa O'Kelly)

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