



Codice del candidato:

Državni izpitni center



M 2 0 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, 30 maggio 2020 / 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: Sentence completion

Read the text and complete the sentences below. Use 1–5 words in each gap. Bear in mind that all contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Sentence 0.

Example:

0. Due to good weather, Madame Valmondé decided to visit her daughter and her newborn grandson.

1. Most people believed that Désirée was _____ behind by a group of people.
2. Madame Valmondé thought that Désirée had been brought to her gate by Fate because _____.
3. The place where Désirée was found was later the same place where _____.
4. L'Abri's gloomy and neglected appearance was a result of the fact that it had been run _____ for years.
5. The slaves on L'Abri's plantation _____ when Armand's father was in charge.
6. Madame Valmondé showed her suspicion about the child by _____.
7. A few months after the baby was born, Désirée could not understand why _____ would come to the plantation.
8. Désirée finally realized the truth about her baby when she compared _____.
9. When Désirée spoke to her husband, her great despair was reflected in _____, which went unnoticed by him.
10. Armand behaved coldly towards his wife because he blamed her for _____.



Désirée's Baby

AS THE DAY was pleasant, Madame Valmondé drove over to L'Abri to see Désirée and the baby. It made her laugh to think of Désirée with a baby. Why, it seemed but yesterday that Désirée was little more than a baby herself; when Monsieur in riding through the gateway of Valmondé had found her lying asleep in the shadow of the big stone pillar.

The little one awoke in his arms and began to cry for "Dada". That was as much as she could do or say. Some people thought she might have strayed there of her own accord, for she was of the toddling age. The prevailing belief was that she had been purposely left by a party of Texans. In time Madame Valmondé abandoned every speculation but the one that Désirée had been sent to her by a beneficent Providence to be the child of her affection, seeing that she was without child of the flesh. For the girl grew to be beautiful and gentle.

It was no wonder, when she stood one day against the stone pillar in whose shadow she had lain asleep, eighteen years before, that Armand riding by, had fallen in love with her. That was the way all the Aubignys fell in love, as if struck by a pistol shot. The wonder was that he had not loved her before; for he had known her since his father brought him home from Paris, a boy of eight, after his mother died there.

Monsieur Valmondé grew practical and wanted things well considered: that is, the girl's obscure origin. Armand looked into her eyes and did not care. He was reminded that she was nameless. What did it matter about a name when he could give her one of the oldest and proudest in Louisiana? Within a month, they were married.

Madame Valmondé had not seen Désirée and the baby for four weeks. When she reached L'Abri she shuddered at the first sight of it. It was a sad looking place, which for many years had not known the gentle presence of a mistress, old Monsieur Aubigny having married and buried his wife in France, and she having loved her own land too well ever to leave it. The roof came down steep and black like a cowl, and big, solemn oaks grew close to the house, and their thick-leaved, far-reaching branches shadowed it like a pall. Young Aubigny's rule was a strict one, too, and under it his negroes had forgotten how to be happy, as they had been during the old master's easy-going and indulgent lifetime.

The young mother was recovering slowly, and lay full length upon a couch. The baby was beside her, upon her arm. The nurse sat beside a window fanning herself. Madame Valmondé bent her portly figure over Désirée and kissed her. Then she turned to the child.

"This is not the baby!" she said, in startled tones.

"I knew you would be astonished," laughed Désirée, "at the way he has grown. Look at his legs, mamma, and his hands and fingernails."

Madame Valmondé had never removed her eyes from the child. She lifted it and walked with it over to the window that was lightest. She scanned the baby narrowly, then looked as searchingly at the nurse, whose face was turned to gaze across the fields.

"Yes, the child has grown, has changed," said Madame Valmondé, slowly. "What does Armand say?"

Désirée's face became suffused with a glow that was happiness itself. "Oh, Armand is the proudest father in the parish. And Mamma," she added, "he hasn't punished one of them – not one of them – since baby is born. I'm so happy; it frightens me."

What Désirée said was true. Marriage, and later the birth of his son had greatly softened Armand. This was what made the gentle Désirée so happy, for she loved him desperately. When he frowned, she trembled, but loved him. When he smiled, she asked no greater blessing of God.

When the baby was about three months old, Désirée awoke one day to the conviction that there was something in the air menacing her peace. It was at first too subtle to grasp. It had only been a disquieting suggestion; an air of mystery among the blacks; unexpected visits from far-off neighbors who could hardly account for their coming. Then a strange, an awful change in her husband's manner, which she dared not ask him to explain. When he spoke to her, it was with averted eyes, from which the old love-light seemed to have gone out. He absented himself from home; and when there, avoided her presence and that of her child, without excuse. And the very spirit of Satan seemed suddenly to take hold of him in his dealings with the slaves. Désirée was miserable enough to die.

She sat in her room, one hot afternoon, listlessly drawing through her fingers the strands of her long, silky brown hair. The baby, half naked, lay asleep upon her own great mahogany bed. One of La Blanche's little quadroom* boys – half naked too – stood fanning the child slowly with a fan of peacock

* one-quarter black



feathers. Désirée's eyes had been fixed absently and sadly upon the baby, while she was striving to penetrate the threatening mist that she felt closing about her. She looked from her child to the boy who stood beside him, and back again; over and over. "Ah!" It was a cry that she could not help; which she was not conscious of having uttered. The blood turned like ice in her veins, and a clammy moisture gathered upon her face.

She stayed motionless, with gaze riveted upon her child, and her face the picture of fright.

Presently her husband entered the room, and without noticing her, went to a table and began to search among some papers which covered it.

"Armand," she called to him, in a voice which must have stabbed him, if he was human. But he did not notice. "Armand," she said again. Then she rose and tottered towards him. "Armand," she panted once more, clutching his arm, "look at our child. What does it mean? Tell me."

He coldly but gently loosened her fingers from about his arm and thrust the hand away from him. "Tell me what it means!" she cried despairingly.

"It means," he answered lightly, "that the child is not white; it means that you are not white."

(Adapted from "Désirée's Baby" by Kate Chopin)



Task 2: Gapped sentences

In the following extract, ten sentence parts have been removed. Choose from sentence parts A–L the one which fits each gap (1–10). There are two extra sentence parts which you do not need to use. Write your answers in the table below. There is an example at the beginning: Gap 0 (M).

Agnès Varda: 'I am still alive, I am still curious.'

Agnès Varda, a radical film-maker, the grandmother of the French New Wave (Nouvelle Vague) film, recently marked her 90th birthday with a huge feast and a swim in the ocean. Her latest film, *Faces Places*, is released in the UK this week. It was nominated for a best documentary Oscar earlier this year, [0].

Faces Places is a joint enterprise with 35-year-old French photographer/artist JR. The two artists travel around rural France in JR's "magic" truck, [1]. They meet workers, talk to them about jobs that are fast changing or becoming obsolete, and celebrate their lives with huge portraits pasted on homes, dockyards, and trains. In the film, Varda also revisits her own past and contemplates the future. It could easily be maudlin or depressing, but *Faces Places* is an exhilarating celebration of life.

I meet Varda at a restaurant in Soho, London. In person she is tiny, with a two-tone haircut – white in the middle, aubergine on the outside – that makes her look like a punk monk. The corner of the room has been set up for the photos but Varda suggests taking them outside and convinces the photographer [2]. There, she says, they will find the beauty.

Minutes later, she is back, talking about her relationship with JR. It works, she says, because he does not patronise her. "It's not protecting the old age. I am still alive, I am still curious. I should not be treated like an old piece of rotting flesh!"

In the film, she talks about her failing eyes, and her difficulty walking, [3]. She shows us what it is like to see as she does – huge blurry letters dance drunkenly across the screen. On one occasion, we see JR racing her in a wheelchair from picture to picture in an art gallery [4]. It is impossible not to smile. JR photographs her toes and eyes and transfers the photographs on to a train. Varda found this touching. "It was his way of saying I am sending you to travel to places you will never see because you are too old to go everywhere."

Varda was born in Belgium to a French mother and Greek father, and grew up in the tiny Mediterranean fishing town of Sète, southern France. She studied literature and psychology at the Sorbonne, then art history and photography.

Her first film, *La Pointe Courte*, was released in 1955, filmed in Sète among the fishing community she grew up in. In 1959, she met the director Jacques Demy and they fell in love. Both were determined to reshape the vocabulary of the movies. Demy did so by creating lush Technicolor musicals about regular working life [5]. Half a century on, films such as *The Umbrellas of Cherbourg* still seem revolutionary.

As for Varda, she says she found it easy to break the rules of film-making [6]. When she started making movies, she had only seen about 10 films in her life.

Varda was the solitary woman director in the Nouvelle Vague. Was she treated differently? "No, I don't think so, [7] who was a woman. Slightly different." I tell her I couldn't imagine any of her films being made by men. She smiles. "I am glad. I am a woman. I think I have the spirit, the intelligence and dare I say the soul of a woman."

In the 1980s, she and Demy went out to Hollywood to try their luck. Demy made one critical and commercial failure, [8]. When a Hollywood producer pinched her cheek, she reacted – and that was that. She still seems every bit as offended as she was all those years ago. "It was disgusting to do this to me. I slapped him. But he deserved it." Did that destroy her Hollywood career? "No, no, no. There were other reasons."



Varda appears to have little time for the mainstream. Earlier this year, she sent a cardboard cutout of herself to the Oscar nominees' lunch [9] – at 89, it was her first nomination. And yet she has mingled with the famous or soon-to-be-famous throughout her career. She was close friends with the late Jim Morrison of the Doors, casting him as an extra in her film *Lions Love*. She was one of only six people [10]. Around the same time, she contributed to the screenplay for Bernardo Bertolucci's erotic drama *Last Tango in Paris*.

(Adapted from an article in *The Guardian*, 21 September 2018, by Simon Hattenstone)

- A as she recites the names of the artists with reverence
- B and Varda didn't even get that far
- C that they will benefit from the natural light
- D because she never knew them in the first place
- E if she fears death
- F because she was otherwise engaged
- G who sells cosmetics and cards
- H in which every scrap of dialogue is sung
- I but finds amusement in her diminishing resources
- J to attend his funeral in 1971
- K I saw myself as a radical film-maker
- L which resembles a huge camera and doubles as a photo studio
- ~~M~~ making her the oldest nominee in Academy history

0.
M

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.



B) CONOSCENZA E USO DELLA LINGUA

Task 1: Gap fill

There is one word missing in each gap. Write the missing words in the spaces on the right. Bear in mind that all contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

Relax, you don't need to 'eat clean'

We talk about food in the negative: What we shouldn't eat, what we'll regret later, what's evil, dangerously tempting, unhealthy.

The effects are more insidious than 0 overindulgent amount of "bad food" can ever be. By fretting about food, we turn occasions for comfort and joy into sources of fear and anxiety. And when we avoid certain foods, we usually compensate 1 consuming too much of others.

All of this happens under the guise of science. But a closer look at the research behind our food fears shows that many of our most demonized foods are actually fine for us. Taken 2 extremes, of course, dietary choices can be harmful — but that logic cuts both ways.

Consider salt. It's true that it can lead to cardiovascular events like heart attacks 3 people with high blood pressure consume a lot of salt. It's also true that salt is overused in processed foods. But the average American consumes just over three grams of sodium per day, which is actually in the sweet spot for health.

Eating too little salt may be just as dangerous as eating too much. This is especially true for the majority of people who don't have high blood pressure. Regardless, experts continue to push for lower recommendations.

Many of the doctors and nutritionists who recommend avoiding certain foods fail 4 explain the magnitude of their risks properly. In some studies, processed red meat in large amounts is associated with an increased relative risk of developing cancer. The absolute risk, however, is often quite small. If I ate an extra serving of bacon a day, every day, my lifetime risk of colon cancer 5 go up less than one-half of 1 percent. Even then, it's debatable.

Nevertheless, we've become more and more susceptible to arguments that we must avoid certain foods completely. When one panic-du-jour wanes, we find another focus for our fears. We demonized fats. Then cholesterol. Then meat.

For some people in recent years, gluten has become the enemy, 6 though wheat accounts for about 20 percent of the calories consumed worldwide, more than pretty much any other food. Fewer than 1 percent of people in the United States have a wheat allergy, and fewer than 1 percent have celiac disease, 7 autoimmune disorder that requires sufferers to abstain from gluten. Gluten sensitivity is 8 well defined, which is why most people who self-diagnose falsely believe they meet the criteria. Nonetheless, at least one 9 five Americans regularly chooses gluten-free foods, according to a 2015 poll.

Gluten-free diets can lead to deficiencies in nutrients 10 as vitamin B, folate and iron. Compared with regular bagels, gluten-free ones can have a quarter more calories, two and a half times the fat, half the fiber and twice the sugar. They also cost more.

The hullabaloo over gluten echoes the panic over MSG that began roughly half a century ago, and which has yet to fully subside. MSG, or monosodium glutamate, is nothing more 11 a single sodium atom added to glutamic acid — an amino acid that is a key part of the mechanism by 12 our cells create energy. Without it, all oxygen-dependent life as we know 13 would die.

A 1968 letter in *The New England Journal of Medicine* started the frenzy; the writer reported feeling numbness, weakness and palpitations 14 eating at a Chinese restaurant. A few limited studies followed, along with a spate of news articles. Before long, nutrition experts and consumer advocates such as Ralph Nader were calling for MSG to be banned. The Food and Drug Administration never had to step in; food companies saw the writing on the wall, and dropped MSG voluntarily.

Many people still wrongly believe that MSG is poison. We certainly don't need MSG in our diet, 15 we also don't need to waste effort avoiding it. Our aversion to it shows how susceptible we are to misinterpreting scientific research and how slow we are to update our thinking when better research becomes available.

(Adapted from *The New York Times*, 4 November 2017, by Aaron E. Carroll)



M 2 0 1 2 4 1 1 1 0 9

Example:

0. *any* _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____



Task 2: Gap fill (word formation)

For gaps 1–15, write the correct form of the words in brackets in the spaces on the right. There is an example at the beginning: Gap 0.

A generation grows up in China without Google, Facebook or Twitter

Wei Dilong, 18, who lives in the **_0_ (SOUTH)** Chinese city of Liuzhou, likes basketball, hip hop music and Hollywood superhero movies. He plans to study chemistry in Canada when he goes to college in 2020.

Wei is typical of Chinese teenagers in another way, too. He has never heard of Google or Twitter. He once heard of Facebook, though. “Is it maybe like Baidu?” he asked one recent afternoon, referring to China’s **_1_ (DOMINATE)** search engine.

A generation of Chinese is coming of age with an internet that is **_2_ (DISTINCTIVE)** different from the rest of the web. Over the past decade, China has blocked Google, Facebook, Twitter and Instagram, as well as thousands of other foreign websites, including *The New York Times* and Chinese Wikipedia. A plethora of Chinese websites emerged to serve the same functions – though they came with a heavy dose of censorship.

Now the **_3_ (IMPLY)** of growing up with this different internet system are starting to play out. Many young people in China have little idea what Google, Twitter or Facebook are, creating a gulf with the rest of the world. And, accustomed to the homegrown apps and online services, many appear **_4_ (INTEREST)** in knowing what has been censored online, allowing Beijing to build an alternative value system that competes with western liberal democracy.

For US and other western internet giants, the hope of getting a piece of the huge China market is **_5_ (INCREASE)** a pipe dream. China’s Communist Party has demonstrated clearly that it will walk down a path of tighter **_6_ (IDEOLOGY)** control under President Xi Jinping. In the first half of this year, the internet regulator Cyber Administration of China said it had shut down or revoked the licenses of more than 3,000 websites.

Yet US internet giants are still trying. Google has been working on a censored search engine for China’s smartphone users in case the **_7_ (GOVERN)** lets it in. And last month, Facebook gained **_8_ (APPROVE)** to open a subsidiary in the eastern province of Zhejiang – only to see it quickly withdrawn.

Two **_9_ (ECONOMY)** from Peking University and Stanford University concluded this year, after an 18-month survey, that Chinese college students were indifferent about having access to uncensored, **_10_ (POLITICS)** sensitive information. They had given nearly 1,000 students at two Beijing universities free tools to bypass censorship, but found that nearly half the students did not use them. Among those who did, almost none spent time browsing foreign news websites that were blocked.

“Our **_11_ (FIND)** suggest that censorship in China is **_12_ (EFFECT)**, not only because the regime makes it difficult to access sensitive information, but also because it fosters an environment in which citizens do not demand such information in the first place,” the scholars wrote.

Zhang Yeqiong, 23, a customer service **_13_ (REPRESENT)** at an e-commerce company in Xinji, a small city a few hours’ drive from Beijing, echoed that sentiment. “I grew up with Baidu, so I’m used to it,” she says. This attitude is a **_14_ (DEPART)** even from those born in China in the 1980s. When that generation was coming of age a decade or so ago, some were rebels. One of the most famous was Han Han, a blogger who questioned the Chinese political system and traditional values. He sold millions of copies of books and has more than 40 million **_15_ (FOLLOW)** on Weibo, the Chinese equivalent of Twitter.

Now there are no Chinese like Han who are in their teens or 20s. Even Han, now 35, is no longer his former self. He mainly posts about his businesses on Weibo, which include making films and race cars.

(Adapted from an article in *The New York Times*, 6 August 2018, by Li Yuan)



M 2 0 1 2 4 1 1 1 1 1

Example:

0. *southern* _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____



Pagina vuota