Codice del candidato:

Državni izpitni center

M 2 0 2 2 4 1 2 1 1 I

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

Venerdì, 28 agosto 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 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 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 3 vuote.

A) COMPRENSIONE DI TESTI SCRITTI

Task 1: Short answers

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

Example:

0. What shows that Father Christmas has been commercialised in Lapland?

   Tourist packages.

1. How did Father Christmas become the resident of Rovaniemi?

   _____

2. Who are the target customers of The Harriniva hotel?

   _____

3. What is the otherwise idyllic image of the hotel spoilt by?

   _____

4. Why was the family's chosen route on the first evening potentially risky?

   _____

5. Why did the boys find the bridge interesting?

   _____

6. Why do people generally misunderstand the real nature of reindeer?

   _____

7. When do reindeer become more approachable?

   _____

8. What is Darren's wife preoccupied with in wintertime?

   _____

9. Why would tourists still enjoy their time in Lapland even in the absence of Father Christmas' magic?

   _____

'Reindeer don't like people' – and other things we learned on a family holiday to Finnish Lapland

Don't get me wrong, I'm a big fan of Father Christmas. The idea of going to visit him, though, has never particularly appealed. Plenty of families do it each year; he's the major draw to Finnish Lapland, with Rovaniemi, the official hometown of Father Christmas, luring more than 300,000 visitors annually. Christmas-themed packages deliver childish delight in abundance, from sleigh rides to ice hotels, as well as that all-important audience with the big man himself.

All wonderful of course, but the festive season always seems frantic enough to me without throwing a three-night mini-break to the frozen North into the mix. After all, Father Christmas is almost certainly due to visit us on the evening of the 24th, so why complicate matters?

At the same time, the idea of experiencing Lapland's winter wonderland without the festive glitter is now rather alluring. This is why, last Easter, we found ourselves heading towards the ski resort of Kittila, 90 miles north of Rovaniemi and 75 miles inside the Arctic Circle, but still some 1,500 miles from the North Pole, where Father Christmas used to hang out before the Finns snatched him.

There was still plenty of snow around during our visit. After an hour-long transfer we arrived at our hotel, the Harriniva, on the shore of the River Muonio, which marks the border between Finland and Sweden. The Harriniva is essentially a pumped-up bunkhouse that makes the most of its rural setting by providing access to all sorts of winter activities. The rather graceless car park at the front aside, it's an endearing sort of place. There's an airy dining room where guests, exhausted from the day's activities, devour ample set menus, and a modest bar which doubles as a briefing room at busier times of year, plus a gift shop that goes big on reindeer-based trinkets. The wood-lined bedrooms are sturdy and comfortable rather than chic and sophisticated – and all the better for it, given the likely context of your stay. Our family suite came complete with a sauna, and the boys immediately seized the opportunity to steam themselves beetroot before running straight into the snow outside, wild with excitement and clad only in their underpants.

This turned out to be standard-issue enthusiasm on our long weekend in Lapland. Later that first evening, dressed rather more appropriately in ski jackets and scarves, we set out for a stroll northwards on the partially frozen river. Yet even this simple outing saw the boys rushing to locate a sledge, throwing snowballs and collapsing with laughter as they plunged neck-deep into drifts. Then they clambered up on to the bridge over to Sweden, racing each other to see who could be the first to visit a new country.

We'd travelled with tour operator Activities Abroad, which offers a 'pick and mix' package where a range of individual activities can be added to the cost of flights and accommodation. First up the next morning was a visit to the local reindeer farm, but not before we'd been dressed in Harriniva's winter gear: boiler suits, gloves, big boots and snoods. "Now you look like proper tourists," giggled the receptionist as we headed outside.

The reindeer briefing was fairly simple: don't startle them, don't annoy them, don't – whatever you do – pat them. Reindeer don't like people much, we were told, which can cause problems with young Disney fans intent on stroking a real-life Rudolph. We dutifully avoided eye contact while two reindeer called Visa and Orebo pulled us round a frozen lake at a surprisingly brisk pace (apparently a tourist-toting reindeer is worth around £27,000, which is considerably more than the price of a snowmobile).

Afterwards the boys – newly prepared to be dazzled by everything – were thrilled about being allowed to feed Visa and Orebo some moss, which is about the only thing reindeer do like. We all gamely had a go at reindeer-lassoing (using a discarded antler as a prop), then had lunch of stew and blueberry juice in a nearby log cabin, where our guide, Darren, revealed that his wife spent much of the winter as an elf, part of Father Christmas's vast contingent of human helpers. Making childish dreams come true was a stressful business, he said. The pressure to get it perfect was huge.

But perfect happens pretty regularly round here, with or without the national elf service. Take the 'husky night adventure': an inky sky, a cacophony of barking dogs, then the sudden silence as the sledges crackled off into the gloom, the huskies tearing to get ahead as we scored a route over frozen lakes and through hidden paths in dark woods. At the end you can pet the dogs (who have names like Buddha and Ironman), which makes a nice change from the grumpy reindeer.

And it's not just children who find this sort of thing utterly wonderful. The 25-year-old French tourist who was part of our group had spent the early part of the evening complaining about not being allowed on a snowmobile because he'd forgotten his driver's licence, but later blurted almost tearfully: "In my life, that is the best experience so far."

(Adapted from an article in *The Telegraph*, 20 September 2017, by Ben Ross)

Task 2: Gapped sentences

In the following extract, eleven sentence parts have been removed. Choose from sentence parts A–M the one which fits each gap (1–11). 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 (*N*).

Air pollution made Beijing unbearable. Britain should watch and learn

On a good morning, from my Beijing tower block, I could gaze across the city to the hills far to the west. On the worst days, **[0]**, I could barely make out the buildings across the road. The air purifiers in each room were turned up to 11. The filters inside were supposed to last for six months – but after just a couple of months, the pristine white folds **[1]**.

Even with a mask, 20 minutes outside could leave you feeling nauseous. Friends complained of sore throats and coughs that never went away. It was a running, though unamusing, joke: Airmageddon. The airpocalypse. Beige-jing. But it got inside your head as well as your system. After a spate of especially bad days, **[2]**. I longed to see the sky.

And then one spring I returned home for a holiday, and turned the corner at the Peak District's Surprise View, one of the loveliest I know. Below me lay the Hope Valley, and, to my horror, **[3]**. It took me a moment to recognise my error. Pollution had become so normal to me that, even at a place I knew so well, and had seen shrouded so often, **[4]**.

In primary school my teacher had described climbing up to the hills as a child, and being unable to see Sheffield thanks to the blanket of smog. So many years after the Clean Air Act, it had been unimaginable to us. Now I took toxic air as the norm, like so many in China. I rolled my eyes when headlines shouted about the UK's air pollution crisis in April 2014. It was, by Beijing's standards, a pretty clear day.

Now I live in London again and note each morning **[5]**. But I've noticed, too, how unpleasant it can be to walk along Euston Road. And I've started to ask myself why I've regarded illegal levels of pollution as acceptable. It is hard to see how our own attitudes – what we notice, what we tolerate – shift and how dependent this is on the views of people around us. To begin with, I took Beijing's bad days for granted. I lived there for five years before getting purifiers. No one liked the filthy air: **[6]**. Masks were seen as at best an eccentricity, at worst an indulgent affectation. The only Chinese people who wore them were warding off infections or trying not to spread them.

It's hard to pinpoint exactly **[7]**. The research was piling up – scary data on the long-term health impacts: early deaths, heart and lung problems, cancer, diabetes, birth defects. So was the anecdotal evidence: toddlers who developed terrible asthma; the previously healthy friend who found himself waking in the night, struggling to breathe. Soon we were checking an air pollution app each morning, and discussing air purifiers and masks as petrolheads might compare sports cars. Private schools acquired inflatable domes so pupils could exercise without going outside.

We could afford to do this. Whether in Birmingham, Beijing or Delhi, pollution disproportionately affects the poor. They are more likely to live in heavily polluted areas (near factories or main roads, say) **[8]**. But no one can escape the problem entirely.

Politburo members also looked out on a wall of grey, and presumably their sisters and sons were complaining, and their grandchildren too were racked by coughs. In 2015, hundreds of millions of people watched the documentary *Under the Dome*, which laid out the impact of pollution on China in frightening detail. It was a turning point in public awareness – and strikingly, while it was eventually censored, it had received at least partial official backing. Some within the leadership had realised **[9]**, even if there is still a very long way to go.

That British problems are less severe does not mean we can afford to ignore them. The impact of nitrogen dioxide levels on our health, and especially that of our children, whose developing lungs are so much more vulnerable, is undeniable. The high court has twice judged the government's response to air pollution as being illegally poor.

Measures such as masks and purifiers may help individuals **[10]**. But they are not enough. The true significance of their adoption in China was **[11]**. Their popularity helped to reinforce the sense that such concerns were sensible and pressing rather than peculiar or trivial. The real solutions are social – taken by city leaders, national governments and international bodies. But they will act only when the rest of us decide we have had enough.

(Adapted from an article in *The Guardian*, 6 April 2017, by Tania Branigan)

A when things changed
B how good it feels to breathe clean air
C the smog lay thick in its bottom
D and even save lives
E that they had to take action
F and locked themselves indoors
G had usually turned charcoal grey
H but most residents regarded it as inevitable, like bad weather
I but it is necessary to help everyone breathe clean air
J and are by definition less able to afford even partial remedies
K my spirits lowered
L it had not occurred to me that it was just mist
M that they showed that people were recognising the problem
~~**N**~~ when pollution levels soared off the scale

0.	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.
N											

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.

Language is dying out – the last two speakers aren't talking

The language **_0_** Ayapaneco has been spoken in the land now known as Mexico for centuries. It has survived the Spanish conquest, seen off wars, revolutions, famines and floods. But now, like so many other indigenous languages, it's **_1_** risk of extinction.

There are just two people left who can speak it fluently – but they refuse to talk to each other. Manuel Segovia, 75, and Isidro Velazquez, 69, live 500 metres apart in the village of Ayapa in the tropical lowlands of the southern state of Tabasco. It is not clear whether there is a long-buried argument behind their mutual avoidance, **_2_** people who know them say they have never really enjoyed each other's company.

"They don't have a lot in common," says Daniel Suslak, a linguistic anthropologist from Indiana University, who is involved with a project to produce a dictionary of Ayapaneco. Segovia, he says, can be 'a little prickly' and Velazquez, who is 'more stoic,' rarely likes to leave his home.

The dictionary is part of a race against time to revitalise the language **_3_** it is definitively too late. "When I was a boy everybody spoke it," Segovia told the Guardian by phone. "It's disappeared little by little, and now I suppose it might die **_4_** me."

Segovia, who denied any active animosity with Velazquez, retained the habit of speaking Ayapaneco **_5_** conversing with his brother until he died about a decade ago. Segovia still uses it with his son and wife who understand him, but cannot produce more than a few words themselves. Velazquez reputedly does not regularly talk to anybody in his native tongue anymore.

Suslak says Ayapaneco has always been **_6_** 'linguistic island' surrounded by much stronger indigenous languages.

Its demise was sealed by the introduction of education **_7_** Spanish in the mid 20th century, which for several decades included the explicit prohibition on indigenous children speaking anything else. Urbanisation and migration from the 1970s then ensured the break-up of the core group of speakers concentrated in the village. "It's a sad story," says Suslak, "but you have to be really impressed by how long it has hung around."

There are 68 different indigenous languages in Mexico, further subdivided into 364 variations. A handful of other Mexican indigenous languages are also in danger of extinction, though Ayapaneco is the most extreme case.

The name Ayapaneco is an imposition by outsiders, and Segovia and Velazquez call their language *Nuumte Oote*, which means the True Voice. They speak different versions of this truth and tend to disagree over details, which doesn't help their relationship. The dictionary, which is due out later this year, **_8_** contain both versions.

The National Indigenous Language Institute is also planning a last attempt to get classes going in **_9_** the last two surviving speakers can pass their knowledge on to other locals. Previous efforts have failed to take hold due **_10_** lack of funding and limited enthusiasm. "I bought pencils and notebooks myself," Segovia complains. "The classes would start off full and **_11_** the pupils would stop coming."

Suslak says the language is particularly rich in **_12_** he calls 'sound symbolic expressions' that often take their inspiration from nature, such as kolo-golo-nay, translated **_13_** 'to gobble like a turkey.'

(Adapted from an article in *The Guardian*, 13 April 2011, by Jo Tuckman)

Example:

0. ***of*** _____

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

Task 2: Gap fill (word formation)

For gaps 1–14, write the correct form of each word given in brackets in the spaces on the right. There is an example at the beginning: Gap 0.

Helen Mirren plays a Jewish woman from whom the Nazis stole a famous painting. Is it schmaltzy or substantive?

It's often said, and rightly so, that the choice of movie roles for actresses grows **_0_ (DRASTIC)** limited when they reach a certain age – say, 40. But you'd never guess that when Helen Mirren is on screen. Mirren will turn 70 this July, and like her fellow grand dame Meryl Streep she has confronted the sexist criticism of the movie industry head-on. She attacks each role, no matter how minor, as if it were one for the ages. In last year's food-porn hit *The Hundred-Foot Journey*, Mirren embraced her hammy side as a French restaurant guru who couldn't stand the **_1_ (THINK)** of an Indian restaurant across the road competing with hers. As soon as I saw that performance, I thought: if Mirren doesn't watch out, she could wind up turning herself into a tough but cuddly dowager like Judi Dench, a mistress of shtick.

I needn't have worried. In *Woman in Gold*, a bracing historical drama directed by Simon Curtis, Mirren speaks in a strudel-thick Austrian accent, playing a woman who is feisty, determined, cheerful and much else besides. You can't bring her down! She's always carping and quibbling in a most **_2_ (DELIGHT)** way. But *Woman in Gold* turns out to be subtler than you expect, and that's true of Mirren's performance as well. She plays Maria Altmann, a Holocaust **_3_ (SURVIVE)** who has made a serene life for herself in Los Angeles, where she runs a clothing boutique. In the mid-1990s, when Austria's restitution laws change, Maria learns that she may be the **_4_ (RIGHT)** owner of several paintings by Gustav Klimt, notably his 1907 gold-spangled portrait of her aunt, Adele Bloch-Bauer. That painting once hung in the home of Maria's wealthy Jewish family. But just before the start of World War II, it was confiscated by the Nazis, who looted Maria's home and detained and killed her relatives. Meanwhile she and her opera-singer fiancé escaped to the United States.

Woman in Gold is framed as a high-tension courtroom thriller. It's a David and Goliath story in which the giant that must be brought to its knees is bigger than the usual sinister corporation or spy agency. The most powerful element of *Woman in Gold* is its rich **_5_ (UNDERSTAND)** of the broader context. The painting is valued at $100 million, but Maria claims that she's not **_6_ (PRIMARY)** after the money. And provided she wins, she has no **_7_ (INTEND)** of hanging a Klimt in her living room. She wants back what 'belongs' to her family – but also because it belongs to the world.

Looking for someone she can trust, Maria enlists a young corporate lawyer, Randol Schoenberg (Ryan Reynolds). Although he is still rather **_8_ (EXPERIENCE)**, she hires him because he happens to be the grandson of Arnold Schoenberg – the visionary 12-tone composer, who was friends with her family, and because he is the son of an old **_9_ (ACQUAINT)**. Since *Woman in Gold* is a true story, it doesn't need to embellish the facts, but a lot of movies like this do just that. Curtis and his screenwriter, Alexi Kaye Campbell, honour the **_10_ (INTELLIGENT)** of the audience by avoiding melodramatic trickery. When Maria and Randol visit Austria to make their claim, the drama emerges from the bureaucratic details of their fight, like Randol's discovery of two separate wills, one of which turns out to be invalid, the other of which suggests who the true heir really is.

Mirren portrays Maria as staunch and irresistibly dry. At the same time, she brings the film a haunted sense of the past. Mirren's most eloquent acting takes place when she isn't saying a thing, when she's using her **_11_ (GLISTEN)** eyes to show us how Maria's memories of the Nazis are a raw wound that can never heal over, because she won't let it happen. The film features extended flashbacks to their incursion into Maria's family home, and while these scenes could have been routine in their **_12_ (BRUTAL)**, Curtis makes them fresh, the fear mingling with a sense of the unreal.

In *Woman in Gold*, the moral lines fall into place **_13_ (SKILL)** enough, yet the suspense of whether or not Maria will win is only half the story. The film tackles the theme that George Clooney's *The*

Monuments Men attempted, but failed, to achieve – namely, what the Nazi confiscation of art was truly about, beyond horrendous thievery. The Klimt painting in question is the perfect vehicle for that meditation, because it's a work that glows with a magical soulfulness. It's a piece of art that's very much alive. To steal it is to do more than steal an object – it's to steal an identity, to commit another version of what the Nazis did in their **_14_ (MURDER)** crimes.

(Adapted from http://www.bbc.com, 2 April 2015, by Owen Gleiberman)

Example:

0. ***drastically***

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

M 2 0 2 2 4 1 2 1 I 1 0

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Pagina vuota

Non scrivete nel campo grigio. Non scrivete nel campo grigio. Non scrivete nel campo grigio. Non scrivete nel campo grigio.

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Pagina vuota