



Codice del candidato:

Državni izpitni center



SESSIONE AUTUNNALE

Livello superiore
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 apposti 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

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. Why do the glossary definitions use *writer/artist* and *reader/observer*?

To include literature and arts.

1. What is in sharp contrast with the complexity behind Hamlet's question?

2. Which element do juxtaposition and antithesis both build on?

3. What makes the effect of antithesis stronger than that of juxtaposition?

4. Why is juxtaposition ideal for proverbs?

5. What shows that the verses from Ecclesiastes are an evergreen favourite?

6. What is the real message of Ecclesiastes?

7. Which profession does Louise Bourgeois allude to with her spiders?

8. Why is *Maman* an unconventional symbol of maternity?

9. Why does Langdon refuse to use *Maman* as an example in class?



10. Where can it be best observed that David is fully focussed on his task?

11. According to the texts, which masculine characteristic do both David and Maman highlight?

Literature and the Arts

Glossary of Literary Theory/Visual Art Terms

Allusion: Allusion is a reference to a person, place, thing or idea of historical, cultural, literary or political significance. By using allusion, the writer/artist expects the reader/observer to possess enough background knowledge to spot the allusion and grasp its importance in a text/work of art.

Antithesis: Antithesis is the use of contrasting concepts, words, or sentences within parallel grammatical structures. This combination of a balanced structure with opposite ideas serves to highlight the contrast between them. For example, the sentence 'Float like a butterfly, sting like a bee' is an antithesis example because there is the contrast between the animals and their actions. Arguably, the most famous six words in all of Shakespeare's work are an example of antithesis. Hamlet considers the important question of 'to be, or not to be.' In this line, he is considering the very nature of existence itself. Though the line is quite simple in form, it contrasts these very important opposite states. Antithesis is very similar to juxtaposition (see below), as juxtaposition also sets two different things close to each other to emphasise the difference between them. However, juxtaposition does not necessarily deal with completely opposite ideas as does antithesis – sometimes the juxtaposition may be between two similar things so that the reader/observer will notice the subtle differences.

Juxtaposition: By using juxtaposition, the writer/artist places two concepts, characters, or ideas next to each other so that the reader/observer will compare and contrast them. Many proverbs in English include examples of juxtaposition, as the contrasts between concepts can provide a lesson, for example in 'What's good for the goose is good for the gander', the female goose is a contrast to the male gander, yet what is good for one is good for the other. Charles Dickens uses the technique of juxtaposition in the opening lines of his novel *A Tale of Two Cities* to highlight the presence of severe disparity and discord in the French society before the Revolution: 'It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair ...'

'Ecclesiastes or The Preacher'

¹*There is a time for everything, and a season for every activity under the heavens: ²a time to be born and a time to die, a time to plant and a time to uproot, ³a time to [...]⁸ a time to love and a time to hate, a time for war and a time for peace.*

Ecclesiastes 3:1-8

The introductory lines from Ecclesiastes 3:1-8, with their description of the various times of life, are famous. They have often been referred and alluded to, and in the Sixties the American rock band The Byrds released a song, the lyrics of which are almost entirely adapted word-for-word from Ecclesiastes 3: 1-8. Our natural response to the beautiful poem of verses 1-8 is to admire it and to agree that there is indeed an appropriate time for everything in life. But just as we are nodding in agreement, we are slapped in the face, so to speak, by the material with which the Preacher follows it up. What is the argument in this passage? Although the Preacher agrees that there is a time for everything, he nevertheless counteracts this by saying that there is no profit in these things, even if there is a time for them. Our lives are consumed by these various tedious activities – sowing, reaping, fighting – and yet they all constitute travail with which we are exercised for no ultimate profit. The poem is a clever foil for this more sinister truth.



Guggenheim Museum Bilbao

Collection > Works > Maman by Louise Bourgeois

Almost 9 meters tall, Maman is one of the most ambitious of a series of sculptures by Bourgeois that take as their subject the spider, a motif that came to assume a central place in her work during the 1990s. Intended as a tribute to her mother, who was a weaver, Bourgeois's spiders are highly contradictory as emblems of maternity: they suggest both protector and predator – the silk thread of a spider is used both to construct cocoons and to bind prey. Such ambiguities are powerfully figured in the mammoth Maman, which hovers ominously on legs like Gothic arches that act at once as a cage and as a protective lair to a sac full of eggs perilously attached to her undercarriage. The spider provokes awe and fear.

Extract from *Origin* by Dan Brown

As Langdon moved towards the windows, Winston said, “You have a nice view of the spider, Maman, from here. Did you see Maman on your way in?”

Langdon gazed out the window to the massive black widow sculpture on the plaza. “Yes, she is hard to miss. As a classicist, I’m a bit of a fish out of the water here.”

“Interesting,” Winston said. “I had imagined that you of all people would appreciate Maman. She is a perfect example of the classical notion of juxtaposition. In fact, you might want to use her in class when you teach the concept.”

Langdon curiously eyed the spider. When it came to teaching juxtaposition, Langdon preferred something more traditional.

“I think I will stick with the David. Michelangelo is the gold standard, brilliantly posing David in an effeminate contrapposto, his limp wrist casually holding a flaccid slingshot, conveying a feminine vulnerability. And yet, David’s eyes radiate lethal determination, his tendons and veins bulging in anticipation of killing Goliath. The work is simultaneously delicate and deadly.”

“Maman is no different from David,” Winston said. “In nature, the black widow is a fearful creature – a predator who captures victims in her web and kills them. Despite being lethal, she is depicted here with a burgeoning egg sac, preparing to give life, making her both predator and progenitor. Maman could be called a modern-day David, if you will.”

(Adapted from various sources)



M 2 0 2 2 4 2 2 1 1 0 5

Pagina vuota

VOLTATE IL FOGLIO.

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Task 2: Matching

You are going to read about four treaties. For questions 1–9, choose from treaties A–D. Some of the treaties may be chosen more than once. Write your answers in the table next to each question. There is an example at the beginning: Question 0 (A).

Example:

Which treaty	Paragraph
was eventually violated by one of the parties?	0. <u>A</u>

Which treaty	Paragraph
eventually led to a century without wars?	1. _____
used geographic coordinates to set the boundaries?	2. _____
was signed with the active participation of the defeated country?	3. _____
laid the foundation for the present-day legal status of an independent state?	4. _____
shows that one party saw its opponent as a potential future ally?	5. _____
undermined the dominance of the then leading religion?	6. _____
was agreed on at the expense of the inhabitants?	7. _____
involved outmanoeuvring the collaborating parties?	8. _____
proved particularly troublesome for the locals during its preparation?	9. _____

Treaties

Wherever there are states, there are treaties. Since ancient times, treaties have been a crucial tool of statecraft and diplomacy. As treaties are agreements between various states, often concluded at the end of a conflict, they profoundly reshape boundaries, economies, alliances and international relations. Here are four of the most important treaties in history.

A Treaty of Tordesillas (1494)

It is an agreement between Spain and Portugal aimed at settling conflicts over lands newly discovered or explored by Christopher Columbus and other 15th-century voyagers.

In 1493, after reports of Columbus's discoveries had reached them, the Spanish rulers Ferdinand and Isabella enlisted papal support for their claims to the New World in order to inhibit the Portuguese and other possible rival claimants. To accommodate them, the Spanish-born pope Alexander VI issued bulls setting up a line of demarcation from pole to pole about 320 miles west of the Cape Verde Islands. Spain was given exclusive rights to all newly discovered and undiscovered lands in the region west of the line. Portuguese expeditions were to keep to the east of the line.

No other European powers facing the Atlantic Ocean ever accepted this papal disposition or the subsequent agreement deriving from it. King John II of Portugal was dissatisfied because Portugal's rights in the New World were insufficiently affirmed, and the Portuguese would not even have sufficient room at sea for their African voyages. Meeting at Tordesillas in 1494, in north-western Spain, Spanish and Portuguese ambassadors reaffirmed the papal division, but the line itself was moved 1,185 miles west of the Cape Verde Islands, or about 46°30' W of Greenwich. The new boundary enabled Portugal to claim the coast of Brazil after its discovery by Pedro Álvares Cabral in 1500. Brazilian exploration and settlement far to the west of the line of demarcation in subsequent centuries laid a firm basis for Brazil's claims to vast areas of the interior of South America.

**B The Peace of Westphalia (1648)**

The peace conference to end the Thirty Years' War opened in Münster and Osnabrück in December 1644. It involved no fewer than 194 states, from the biggest to the smallest, represented by 179 diplomats. There were thousands of auxiliary diplomats and support staff, who had to be given housing, fed and watered, and they did themselves well for close to four years, despite famine in the country around. Presiding over the conference were the Papal Nuncio, Fabio Chigi (the future Pope Alexander VII), and the Venetian ambassador.

The Peace of Westphalia consisted of two related treaties, the Treaty of Münster and the Treaty of Osnabrück. Although the Peace of Westphalia only originally impacted Western and Central Europe, it eventually had global consequences. This was because it established some of the most important principles of the international system. The key characteristics of the nation-state were laid out in the treaties signed at the Peace of Westphalia. The treaties established the idea of territorial sovereignty, with each state solely responsible for law and order, taxes and control over the populations in their territories. Additionally, the right of every state to order its own internal religious and political arrangements was recognised. These are now considered global norms.

The treaty gave the Swiss independence from Austria, and the Netherlands independence from Spain. The German principalities secured their autonomy. The prospect of a Roman Catholic reconquest of Europe vanished forever. Protestantism was in the world to stay.

C The Treaty of Paris (1783)

The Treaty of Paris, which is the oldest treaty signed by the United States still in effect, ended the American Revolution and established the United States. Technically speaking, the Treaty of Paris is a collection of treaties concluding the American Revolution and signed by representatives of Great Britain on one side and the United States, France, and Spain on the other. The Treaty of Paris did not just establish the United States; it did so on highly favourable terms. The American negotiating team played their hand astoundingly well. America's allies, France and Spain, did not want the United States to make a separate peace; however, as fighting continued to rage in the Caribbean and Gibraltar, this is exactly what the Americans sought, as they felt they would get a better deal by directly dealing with London. The French had hoped that America would be a small and weak state between the Atlantic and Appalachians, with the British keeping the lands north of the Ohio River and the Spanish controlling a buffer state to the south. Instead, the British decided that a strong and economically successful America was in their interests. Britain recognised the independence of the United States with generous boundaries to the Mississippi River but retained Canada. Creditors of neither country were to be impeded in the collection of their debts, and Congress was to recommend to the states that American loyalists be treated fairly and their confiscated property restored. This enabled the United States to later expand westward and become a major continental power.

D The Congress of Vienna (1814–15)

The Congress of Vienna occurred at the end of the Napoleonic Wars and dramatically reshaped Europe. It began in September 1814, five months after Napoleon I's first abdication and completed its 'Final Act' in June 1815, shortly before the Waterloo campaign and the final defeat of Napoleon. The settlement was the most-comprehensive treaty that Europe had ever seen.

The Congress of Vienna was especially noteworthy because of how successful it was. While some later historians have criticised it as being 'reactionary', it prevented the outbreak of a major European war for a hundred years. How did it accomplish this?

First, all parties, including defeated France, were part of the negotiations. This was due to the informal format of the Congress, which allowed various parties, often led by brilliant diplomats such as Talleyrand (France) and Metternich (Austria) to sit down and hash out their positions, until a compromise was reached. While this did not make everyone happy, it ensured that nobody was totally unhappy and involved convoluted horse-trading. For example, a large United Kingdom of the Netherlands was formed for the Prince of Orange, including the old United Provinces and the formerly Austrian-ruled territories in the Southern Netherlands, Sweden lost Finland to Russia, but gained Norway from Denmark. Denmark, in turn, gained Swedish Pomerania and the Duchy of Lauenburg from Hanover, and so on. This clearly shows that the idea of nationality had been almost entirely ignored. Territories had been bartered about without much reference to the wishes of their inhabitants.

(Adapted from various sources)



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.

Are soundtracked books a stunt or the future of e-books?

Have you heard about the latest thing in publishing? 'Soundtracked' books are gaining ground in a crowded e-book market, tempting readers 0 interactive features.

The rustle of paper and the musty aroma of tightly packed pages is key, for many readers, to the appeal of picking up a physical book rather than a digital one, but Brits may just 1 found something equally sensuous.

Soundtracked books – e-books with sound effects – started appearing on the market four years ago, but exclusive research from the market leader, Booktrack, shows Britain is now the second-keenest nation, after the US, 2 wrap its eyes and ears around this revamped medium. The new study shows the total number of people in Britain using the medium has increased 13 times 3 July, and reveals the Booktrack app has 2.5 million users worldwide.

Soundtracked books haven't been whole-heartedly welcomed by book buyers, 4. Predictably, traditionalists have insisted that piped-in sounds distract 5 the written word and stamp on the imaginations of readers. One publishing insider told *The Independent*: "Readers want to immerse themselves and let their imagination run free, not be bombarded with interferences."

But those in the pro camp make a strong argument. A study conducted by New York University, Reading with Sound, found that concentration levels actually benefited from the immersive experience. Paul Cameron, founder of the New Zealand-based Booktrack and the man who is dedicated to changing the way 6 read, says: "We have created a new entertainment medium that has not been encountered before, simply because the iPad didn't exist. Books are the only mainstream medium 7 synchronised sound but it really lifts the experience." On first listening, that experience appears to be a string of sound effects stuck together. Reading *Dracula*, my ears are greeted with the braying of horses, the crack of gunshots and startled cries. Trying 8 out as I sit beside Cameron in a busy London café with background noise audible over headphones, it feels more like trying to concentrate on a dot in the distance while the Rio Carnival rages in my peripheral vision.

The medium has delighted self-publishers who have risen 9 prominence as e-books have broken down the barriers to publishing. Fan fiction is one of the biggest categories in Booktrack's 16,000 titles and users are encouraged to use its stock sound effects – recorded by Peter Jackson's *Lord of the Rings* team – to 'illustrate' their work, but they can also create their 10. Cameron plans to add actual songs in future. "My dream is to have Lorde accompanying *Hunger Games* or Taylor Swift soundtracking a teen romance title," he says, adding that enthusiasts have been pairing music with reading for a long time.

For publishers, soundtracked books can provide a lively, marketable new revenue stream – and new opportunity to get more from their back catalogue. Prices are typically a little more expensive than e-books, 11 in general have suffered something of a slowdown. The consumer research body Nielsen reported that e-books' share of the UK book market jumped from 21 per cent in 2012 to 32 per cent in 2014, but fell back to 29 per cent in 2015. They were hindered by the phenomenal growth in adult colouring books and a lack of blockbuster young adult-fiction titles, which tempt adults to read books aimed 12 a more youthful audience. Erotic fiction, led by EL James's *Fifty Shades of Grey*, continues to provide an e-book banker as the anonymity of what those getting hot under the collar are reading in public appeals.

In its study *Who's Afraid of the E-book Plateau?* Nielsen found that readers have changed their views and habits in 13 a few years. The decline in the tablet and e-reader market is shown by the fate of Amazon's Kindle, where shipments have rapidly slowed. In the UK, the Waterstones chief executive



James Daunt ruffled feathers when – having dubbed Amazon a ‘ruthless devil’ in 2011 – he reluctantly got into bed with said Satan a year later to sell Kindles. But this year Daunt admitted sales had been ‘pitiful’ and pulled the devices out of stores. “We have gone almost as far as we can with what we have got. The heavy book buyers like it as they can take it on holiday and the Tube. Now the next thing is to take it beyond 14 the printed book can offer,” says Neilsen’s Jo Henry.

(Adapted from an article in *The Independent*, 30 December 2015, by Alex Lawson)

Example:

0. *with* _____

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

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



Task 2: Gap fill (word formation)

For gaps 1–16, 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.

Feminism doesn't need more female statues – it needs political action

Bulgarian artist Erka has **_0_ (RIGHT)** protested against Sofia's total lack of statues of women by erecting her own pop-up versions. But permanent statues don't advance feminism – they trap people in the past.

Images of women recently invaded the streets of the Bulgarian capital, Sofia. Placed there by artist Erka, working with socially engaged art platform Fine Acts, these colourful pop-up busts protest against the total absence of **_1_ (MONUMENT)** artworks dedicated to women on Sofia's streets.

It is, surely, a **_2_ (TIME)** and essential protest. Statues of women advance feminism, correct centuries of historical **_3_ (JUSTICE)** and provide valuable role models – right?

I live in the UK which, unlike Bulgaria, has many statues of women. Yet far from being beacons of progress, these monuments have long since slipped into the margins. I'd advise Sofia's **_4_ (CAMPAIGN)** to try a less conservative demand than just adding to the clutter of old-fashioned statues that people no longer care about.

Those who think Britain, too, needs more statues of women may be surprised by my **_5_ (INSIST)** that there are plenty. The reason this fact goes **_6_ (NOTICE)** is in itself a good illustration of my point. Statues don't hold public memory. They politely bury it. These well-meaning images melt into the background **_7_ (SCENE)** of our lives.

I've no doubt there are fans who make **_8_ (PILGRIM)** to see Virginia Woolf's bronze image in Tavistock Square, London, and perhaps they also notice the monument to medical pioneer Dame Louisa Brandreth Aldrich-Blake in the same Bloomsbury gardens. Yet, for the vast majority of people who pass by or through this square, the monuments in it are just bits of none-too-interesting sculpture, as are the many male statues in London. So little notice do we take of statues that the surprisingly strong **_9_ (PRESENT)** of women in Britain's public sculpture is forgotten, and some readers may think the gender **_10_ (BALANCE)** here is as bad as it is in Sofia.

Queen Charlotte has stood in Queen's Square, London since 1775. It typifies the way statues fade from memory that this rather fine classical work has often been mistaken for an image of Queen Anne. Most users of the square probably don't even bother to misidentify it – we barely notice the old sculpture as we eat lunch or chat.

One reason Britain has plenty of statues of women is, of course, that our monarchy allows queens to rule (unlike in, say, pre-revolutionary France). Queen Charlotte did not rule – she was George III's consort – but some of Britain's most **_11_ (EFFECT)** and commemorated monarchs have been women. A statue of the actual Queen Anne stands in front of St Paul's Cathedral, which was largely completed in her reign. Queen Victoria meanwhile can be observed from Liverpool to Birmingham, from Glasgow to Belfast. Indeed, it is hard to find a city without one. Her images don't deny or suppress her gender; she is portrayed as an immensely powerful woman.

The great radical **_12_ (HISTORY)** Edward P. Thompson used to warn against 'the enormous condescension of posterity'; to assume there is nothing feminist about a statue of Queen Victoria, or there was nothing feminist about it in the eyes of 19th-century women and men, is to fail to respect the people of the past. Yet this art belongs, irreparably, to that past.

For young people after the first world war, these statues were images of the older generation's staid values; in 1918 Lytton Strachey **_13_ (WIT)** satirised that whole dead age in his book *Eminent Victorians*. Today it just seems absurd to see these statues as symbols of anything contemporary, least of all feminism. Statues enter a genteel dotage – that is long true of Britain's bronze queens. It will become true of more recent monuments to British women, such as Camden's Amy Winehouse and Westminster's Margaret Thatcher.



Statues all have the same lifespan, whoever they depict. They make a splash when they are inaugurated – but one that barely outlasts the unveiling – and settle into dull **_14_ (FAMILY)**. Their message, if any, gets taken for granted. It is far better to make a political point in the here and now, in works designed for immediate impact.

Erka's **_15_ (INTERVENE)** on the streets of Sofia is in fact an excellent political artwork. It makes a clear strong point, and has got people talking and thinking. Its **_16_ (STRONG)** lies in the fact that it is temporary. Please don't spoil it by putting up lots of permanent sculptures whose meaning will soon be forgotten. Living politics needs living art – not fading bronzes in public places.

(Adapted from an article in *The Guardian*, 27 March 2017, by Jonathan Jones)

Example:

0. rightly

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____



Pagina vuota