



Codice del candidato:

Državni izpitni center



P 1 5 1 A 2 2 1 1 1 I

SESSIONE PRIMAVERILE

INGLESE

Prova d'esame 1

Comprensione di testi scritti

Sabato, 30 maggio 2015 / 60 minuti

Materiali e sussidi consentiti:

*Al candidato sono consentiti l'uso della penna stilografica o della penna a sfera
e la consultazione dei dizionari monolingue e bilingue.*

Al candidato vengono consegnate due schede di valutazione.

MATURITÀ PROFESSIONALE

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 e sulle due schede di valutazione.

La prova d'esame si compone di 4 esercizi, risolvendo correttamente i quali potete conseguire fino a un massimo di 30 punti. Il punteggio conseguibile per ciascun esercizio è di 1 punto.

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: in caso di errore, tracciate un segno sulla risposta scorretta e scrivete accanto a 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.



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Pagina vuota

VOLTATE IL FOGLIO.



Esercizio 1: Completamento

Leggete il testo e eseguite l'esercizio.

Why build a straw bale house

By Molly Edmonds



It's important to get straw, not hay, for a straw bale home. Hay contains leafy material that is delicious to a range of animals, while straw is not a food source.

With the rising price and decreasing availability of lumber, straw has gained attention as a renewable resource that is regularly available as the by-product of growing grains. Farmers use a little straw to fertilize the ground, but most straw otherwise goes to waste. Each year, 200 million tons of straw go unused in the United States. Straw is available in most parts of the country, which reduces transportation costs of construction. With more than 50 percent of all greenhouse gases produced by the construction industry and the transportation associated with it, these savings can be significant.

Although straw is cheaper than building materials, such as brick or lumber, constructing a straw bale home will usually cost the same as a traditional home because the wall budget is only about 10 percent to 15 percent of the total building budget. When you factor in other expenses, such as the foundation, the roof, and the doors and windows, the price of straw bale houses rises in line with more traditional houses.

However, you can squeeze out some cost savings depending on who builds the house. Straw bale raising parties, similar to barn raising parties, are a chance for a bunch of people to stack bales like building blocks. Little experience is needed to participate in building a straw bale home, and it can go fast. Many Web sites and DVDs are available to teach you how to build your own straw bale house, but it's important to realize what you can do on your own and where you might need a contractor's help.

The real cost savings of straw bale building relate to energy efficiency. The straw bales, finished by plaster, have a high R-value. The R-value measures the insulation resistance of the wall; straw bale walls provide an incredible insulation that can easily keep heat in or out, depending on your needs. A straw bale home can save up to 75 percent on heating and cooling costs annually. This represents a huge savings over the life of the house. These thick walls also provide excellent soundproofing. Straw bale building has been used for recording studios and for homes near busy highways.

It might seem like straw bale houses pose a tremendous fire hazard, but they provide roughly three times the fire resistance of conventional homes. Loose straw is indeed flammable, but the bales are so tightly packed that they actually increase fire resistance. In a tightly packed bale, there's no oxygen, which reduces the chance for combustion. The plaster coating of the walls adds an additional fire-resistant seal. The National Fire Safety Council of Canada conducted testing where straw bale walls withstood temperatures up to 1,850 degrees Fahrenheit (1,010 degrees Celsius) for two hours.

(Adattato da: TLC Green Living, <http://tlc.howstuffworks.com>. Acquisito il 1. 11. 2012.)



Completate la sintesi sottostante del testo *Why build a straw bale house* con le informazioni chiave mancanti. Potete utilizzare solamente parole o numeri presenti nel testo. In ciascuna riga manca solo una parola o un numero.

Example:

The author suggests that it is important to use straw and not

(0) _____ *hay* _____ to build a straw bale house.

Straw is a renewable resource, which is partly used to

(1) _____ the soil, but enormous quantities are tossed away.

Even if straw is cheaper than other building materials, the price of a straw bale house could be compared to that of a

(2) _____ house when you add all construction expenses.

However, you can save some money by organising construction

parties where people pile (3) _____ like toy building bricks. The process is rather quick and, what is more, you don't need lots of (4) _____.

Straw bale houses are really energy efficient, which means that your

(5) _____ are enormous.

Some may think that the straw bale houses aren't fire resistant. They are wrong. Because the bales are firmly packed and there is no

(6) _____ in them, the risk of combustion is rather low.

After additional (7) _____, it has been established that straw bale walls resist extremely high temperatures.



Esercizio 2: Abbinamento

Leggete il testo e eseguite l'esercizio.

Swimming lessons: the personal coach method

In the first of a series on different techniques for learning to swim, we test the efficacy of the sports centre one-on-one

Question: __?__

Answer **A**: Erm, well no. I can't really swim ...

Question: __?__

Answer **B**: That's what everyone says. Call me soft but I don't like getting water in my face and up my nose. It's an illogical fear. So I can flail around a bit in a way that's reminiscent of breaststroke – chin up and face out of the water – and I can move forwards. Possibly I could do that for 25 metres. But if I were to do that in a swimming competition I'd be laughed out of the pool and if I were in a life or death situation, I'd definitely die. I've decided I should have lessons.



Question: __?__

Answer **C**: Well, not really. At school my class all seemed like waterbabies and mermaids, and I got shouted at by my teacher for being rubbish. The session I had with Lorcan Loughrey, a personal trainer at the Reebok Sport Club in London, wasn't like that at all. He trains all kinds of people from novices like me to Paralympians, so he has to be nice.

Question: __?__

Answer **D**: To warm up I walked the length of the pool and then we set about doing some breathing drills. First I had to put my face in the water and breathe out of my mouth for 10 seconds, then again but out of my nose, then again pulsing the air out of my mouth and then pulsing the air out of my nose. After a couple of repetitions of that, I did starfish floats on my back and front (face in the water), streamline floats and then gliding from the poolside with my face in the water. From floating and gliding, we moved on to improving my kick, using props like floats and balls to make sure I was kicking from my hips and not from my knee. By the end of the session I was doing what he called rotation drills. I was really pleased with how much progress I made in one class.

Question: __?__

Answer **E**: Almost! But I managed to keep a grip on myself.

Question: __?__

Answer **F**: Well, for most of it. There were a couple of times where I could feel panic – putting my face in the water for 10 seconds and trying to breathe out right near the start of the class was the main one, but not knowing how to manage my breathing is apparently why I struggle with swimming, so I've got to get over that. After trying to breathe out of my nose I could feel the urge to cry and was very grateful to be wearing goggles, but Lorcan seemed to clock it anyway and didn't keep pushing me. By the end of the session I'd begun to make freestyle movements and felt more confident about putting my face under water, though I'd still not mastered my breathing. I had water up my nose lots of times but was reassured that that happens and that it is OK. Water in your nose doesn't necessarily mean you're drowning.

Question: __?__

Answer **G**: The more relaxed I am in the water, the easier the movements. Every time I tensed up, the drills became difficult. Feeling relaxed is easier said than done, but Lorcan told me that being in the water is brave – astronauts train in swimming pools, and no one thinks it's easy to go into space. It's a matter of practice and learning how to manage being in a strange environment.

Question: __?__

Answer **H**: No, it's different. Being in a lovely gym with an encouraging trainer is nothing like being shouted at by your schoolteacher at Fleetwood baths. But if I wanted to join a group class, I could. Lorcan runs "Swim Camp" every Friday, where you can practise your swimming drills alongside other learners and improvers with him on hand to help you out if you get stuck, and there are a couple of triathlon classes too.

Question: __?__

Answer **I**: If you want an individualised development and training plan, either to learn, improve or to train for an event like a triathlon, a personal swimming trainer is a good idea. Lorcan can suggest drills depending on where your weaknesses are and will adapt them to match your physical capabilities.



Abbinare le domande sottostanti alle risposte contenute nel testo *Swimming lessons: the personal coach method* scrivendo le lettere a esse corrispondenti nelle caselle adeguate della tabella.

Example:

0.	I love swimming – the freedom of the water, the weightlessness, gliding and floating. Don't you?	A
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8.	So what was the session like?	
9.	Did you panic?	
10.	You can't swim? Really?	
11.	For the whole of the session?	
12.	What else did you learn?	
13.	Like you did in school?	
14.	Sounds great! Who would you recommend it to?	
15.	So not like school at all?	



Esercizio 3: Abbinamento

Leggete il testo e eseguite l'esercizio.

Elizabeth I's portrait brings us face to face with the ravages of age

A recently authenticated painting of Queen Elizabeth I shows her wrinkled and wary, unlike the official works made during her life

- Paragraph 1** If you think the beauty myth is oppressive nowadays, picture what it was like to be a woman in Renaissance Europe. The Renaissance created a cult of female beauty so all-pervasive that it shapes western perceptions and fantasies right down to today. From Botticelli's Venus to Titian's Flora, the greatest artists dedicated their genius to imposing impossible standards of beauty on a world that, in reality, was scarred by pox, ravaged by poverty and untouched by hygiene.
- Paragraph 2** No wonder the tiny minority of women who got to control their image instructed painters to preserve their youthful good looks, or fabricate a finer face than they ever had. Only the handful of women who ruled states had any such power. Titian's portrait of Isabella d' Este, marchioness of Mantua, which hangs in Vienna's Kunsthistorisches Museum, shows her as a twenty-something beauty, soft skin unblemished by wrinkles, in the bloom of youth. In reality, she was about 52 when Titian painted it.
- Paragraph 3** Elizabeth I ruled a much bigger territory than Isabella, and got a law made in England prohibiting the circulation of unflattering portraits of her. Elizabeth's portraits are notoriously fictitious in always showing her as a pearly-skinned icon of Renaissance beauty even when she was old. This is what makes a newly revealed portrait of her from the workshop of Marcus Gheeraerts so remarkable.
- Paragraph 4** The portrait shows an unmistakably ageing Elizabeth, her wrinkles unconcealed by makeup, with heavy, dark lines under her eyes. The reality of fleshly deterioration and melancholy age is revealed almost as brutally as in a notorious portrait of the present Elizabeth by Lucian Freud. The glittering crown on Elizabeth I's head in the 1590s painting, the extravagant lace collar and jewels seem almost ironic surroundings for a face that is not just time-marked but miserable. Uneasy lies the head that wears the crown, as one of her subjects wrote.
- Paragraph 5** And yet, when you look at the beautiful portraits of Elizabeth more closely, they tend to smooth and whiten her face rather than radically reinventing it. Realism was burned into the British idea of art by Hans Holbein, who was court painter to Elizabeth's father Henry VIII. Portraits were expected to look like the person they portrayed. It was a fine line an artist had to walk, between flattery and fact. A portrait must please the sitter and – in the case of royalty – promote a public image without obviously being fantastical. In Elizabeth's portraits it is actually her clothes, jewels and hairstyles that create glamour. Holbein himself perfected this trick.
- Paragraph 6** In the new, unvarnished portrait of Elizabeth I, wrinkles-and-all, the artist has stepped over a fine line. All the accoutrements of her glamour are there, but the painter has gone just that bit nearer to the reality behind the myth than was required to give a portrait plausibility. The result is a cruel unmasking of power. Could this have been a deliberately subversive image, hidden away in the house of some rebellious lord? Here is the fairy queen, her spell broken.





Leggete il testo *Elizabeth I's portrait brings us face to face with the ravages of age* e cercate le parole, corrispondenti alle definizioni richieste, nei paragrafi indicati tra parentesi. Scrivete una parola su ciascuna riga.

Example:

0. a picture made using paint

painting

16. the quality of being physically attractive (Paragraph 1)

17. the impression that a person gives to the public (Paragraph 2)

18. small lines in the skin caused by old age (Paragraph 2)

19. found (Paragraph 3)

20. the state of things as they actually exist (Paragraph 4)

21. an artist who paints pictures (Paragraph 5)

22. exciting and fascinating beauty (Paragraph 5)

23. a painting of someone's face (Paragraph 6)



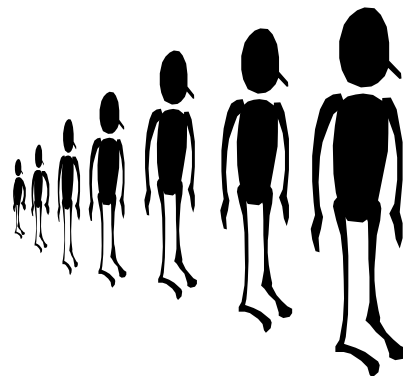
Esercizio 4: Quesiti a scelta multipla

Leggete il testo e eseguite l'esercizio.

Is the world too crowded?

Well, that's a hard question to 0 . It's all a matter of perspective. In Montana, you might drive for a mile in any direction and not see another living being. In Macao, a special administrative region of the People's Republic of China, an 24 of 60,000 people live in every square mile!

What is true is that the world's population doesn't stay the same. It has been 25 at a very fast rate. That's 26 because in each generation there are more people who then have 27 than in the previous one.



Five hundred years ago, the 28 of the world was about 460 million. 29 1900, the world's population was under 2 billion. Right now it is doubling 30 40 years. That means, if this rate of growth continues, when you are a parent there will be twice as many people on earth as there are now.

(Adattato da: <http://kids.discovery.com/>. Acquisito il 15. 8. 2012.)



Cerchiate le lettere corrispondenti alle parole che completano correttamente le rispettive frasi del testo *Is the world too crowded*. Per ciascuna affermazione è possibile scegliere solamente una risposta.

Example:

- 0. A speak
- B tell
- C say
- D answer

- 24. A amount
- B average
- C approximate
- D inhabitant

- 25. A living
- B dying
- C decreasing
- D increasing

- 26. A partly
- B always
- C commonly
- D rare

- 27. A students
- B children
- C problems
- D parents

- 28. A people
- B peoples
- C nation
- D population

- 29. A For
- B All
- C In
- D At

- 30. A for
- B every
- C in
- D after



Pagina vuota