



Codice del candidato:

Državni izpitni center



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, 28 maggio 2022 / 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 3 vuote.



A) COMPRENSIONE DI TESTI SCRITTI

Task 1: Short answers

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

Angie Thomas: the debut novelist who turned racism and police violence into a bestseller

Line 3

Among the lines of young readers at the North Texas Teen Book Festival, their arms cradling impractical numbers of books, and the row of authors signing on an industrial scale, one woman stands out. Angie Thomas, one of the youngest writers in the place, is one black face in a sea of white. She's upbeat, her hair tied with a perky bow, and when a fan says she looks "so pretty" in a top that combines a hood with sheer lace panels, she laughs and says "thank you" in a Mississippi accent, whose vowels are so many notes, it's a beguiling song. She fingers the garment. "My friend called it Thug Life with a feminine twist." However you interpret that description, it will mean something different after reading Thomas's book, the recently released *The Hate U Give*. She's a 29-year-old woman from Jackson who has written a novel that is a strident and utterly compelling march into the most sensitive and contentious subjects in America today: race, privilege and the killings of unarmed black people at the hands of the police. And she has done so for the young adult fiction scene – the popular "YA" genre still best known for *Harry Potter* and the *Twilight* trilogy. Among these overwhelmingly white adolescents in suburban Texas, the book has completely sold out and will, a few days later, debut at number one on the *New York Times* bestseller list. It's a publishing miracle.

The Hate U Give tells the story of Starr, a 16-year-old black girl who lives in inner-city America in a neighbourhood that is poor and black, but goes to school in a suburb that is affluent and white. At home, Starr's loving and protective parents usher their children into a room they call the "den" not just to watch basketball games, but to shield them from the machine gun fire that frequently erupts on the street outside. One night Starr and her childhood friend Khalil are driving home from a party when they are pulled over by police. Khalil, who is unarmed, is made to get out of the vehicle, and an officer – who later claims he mistook the boy's hairbrush for a gun – shoots and kills him, traumatising Starr.

It's a story based in many ways on Thomas's own childhood, growing up poor in the predominantly black Georgetown neighbourhood of Jackson, Mississippi. "When I was six, I was at the park, and two drug dealers decided to recreate the wild west with a shootout," Thomas recalls. "I ended up running out of the crossfire, and, the very next day, my mom took me to the library, because she wanted me to see that there was more to the world than what I saw that day."

That incident gave birth to Thomas's career as a writer. She wrote her first story, a piece of Mickey Mouse fan fiction, the same year. The story of Starr and Khalil was born more than a decade later when Thomas, who still lives in the same Georgetown neighbourhood, was in her senior year at a majority-white university in Jackson. In 2009, news broke that a 22-year-old, unarmed black man, Oscar Grant, had been detained and then shot in the back by police in California. Both the killing – which sparked protests at the time – but also the narrative around it angered Thomas deeply.

Line 36

"One thing that stood out about Oscar was the way people talked about his past," Thomas explained. "At school, people were talking about what he had done, that he may have deserved it, that he was in the wrong. But Oscar could have been any of the young men I get up with, who were maybe doing things they shouldn't have been doing. They are all seen as thugs. They are put on trial sometimes, for their own death."

The Hate U Give follows Starr first as a shocked and bereaved friend, then the naive and co-operative witness whose faith in the fairness of the process is cruelly betrayed. Finally, the 16-year-old evolves into a radicalised young black woman, keenly aware of the injustice of a system that regards the lives of poor black people as worth less than the white officers who appear to shoot them with impunity.

Even though *The Hate U Give* began as a short story in 2009, it was these deaths that inspired her, in 2015, to return to the subject and write a novel. At the time, she was secretary to a bishop in Mississippi. "I wrote while I was working," Thomas explains, adding apologetically – "Yeah... All of those curse words were written in a church." Previous attempts at getting her work published had



come to nothing. But this time, things were different. Thomas contacted a nonprofit organisation, *We Need Diverse Books*, set up to do exactly what its name implies. Thomas submitted her work for the organisation's inaugural awards, and won.

Thomas is a Tupac devotee. She also loves Jordan sneakers, *The Fresh Prince of Bel Air* and *Harry Potter* – and all these cultural references points combine to form, unsurprisingly, a unique kind of social commentary. “This is probably gonna sound odd, but I looked at *Harry Potter*. One of the things JK Rowling does beautifully is that every person in Harry's life, no matter their role, you can tell that they are the main character of their own story.”

(Adapted from an article in *The Guardian*, 26 March 2017, by Afua Hirsch)

Example:

0. Where does the book festival take place?

North Texas.

1. What does the phrase “one black face in a sea of white” in line 3 suggest?

2. What makes the young adult novel *The Hate U Give* interesting and exciting to read?

3. Why were the children sent to the “den” for protection?

4. What reason did the policeman give for resorting to violence?

5. How did Thomas's mother show her that the world is not just about violence?

6. Why was Thomas upset by “the narrative around” the incident in 2009?

7. What does the word “thugs” in line 36 mean?

8. Which social injustice does the main character of the novel become aware of?

9. What does the name of the organisation that Thomas contacted suggest?

10. What does Thomas admire in the Harry Potter novels?



Task 2: Matching

You are going to read about famous classical ballets. For questions 1–10, choose from ballets A–G. Some of the ballets may be chosen more than once. When more than one answer is required, these may be given in any order. Write your answers in the table next to each question. There are three examples at the beginning: Example 0, Example 00, and Example 000.

The most famous classical ballets of all time

A Cinderella

“Cinderella” is the endearing story of a young girl who finds love and happiness through her acts of kindness. Although countless versions of the Cinderella story exist, the ballet is based on the original rags-to-riches fairy tale penned by French storyteller Charles Perrault. One of the most popular interpretations of the piece is the Russian ballet version with music composed in 1940 by Sergei Prokofiev. The world premiere of this three-act classical ballet choreographed by Alexei Ratmansky debuted in Moscow in 1945. There is also a re-choreographed version by Frederick Ashton that was transformed into a comic ballet production.

B Coppélia

Often subtitled, “The Girl with the Enamel Eyes,” this ballet in three acts is a delightful choice to give young children an introduction to classical ballet. The story revolves around Dr. Coppélius who creates a life-size dancing doll with whom the villagers become obsessed. Lighthearted and entertaining, “Coppélia” follows the romantic games of sweethearts Franz and Swanhilda. It premiered on May 25, 1870, and was first choreographed by Arthur Sant-Leon to the music of Léo Delibes, with a libretto by Charles-Louis-Étienne Nutter.

C Don Quixote

This historical ballet is based on the epic masterpiece by Miguel de Cervantes. “Don Quixote” is a fiery tale of love, adventure, and loss, sure to excite the senses. In the story, Don Quixote, the typical romantic dreamer, breaks from reality and escapes into a fantasy of his own making, believing he is a knight who must revive the golden age of chivalry. The ballet was first premiered in 1869 in Moscow and choreographed by Marius Petipa with composition from Ludwig Minkus. “Don Quixote” closes with one of the most popular dances in ballet history, the grand pas de deux for lead characters Kitri and Basilio.

D Giselle

“Giselle” is a romantic two-act dance first performed by the Ballet du Théâtre de l’Académie Royale de Musique at the Salle Le Peletier in Paris, France. The story was written by Théophile Gautier with help from authors Chevalier de St. Georges and Jean Coralli. The story revolves around a woman who has two lovers. She is considered the most beautiful and best dancer in her village, and yet, she dies of a broken heart. After her death, Giselle is summoned from her grave by a group of supernatural women. Considered one of the most popular ballets, “Giselle” has attracted the best dancers in its leading roles since its creation. The ballet’s signature ballet-blanc, or corps of women in white, has become emblematic of classical ballet.

E La Bayadère

A story of eternal love, mystery, fate, vengeance, and justice, “La Bayadère” is an extravagant ballet about a temple dancer named Nikiya. In the story, Nikiya is in love with a handsome warrior, Solor, who also loves her. The couple pledges eternal love. However, Nikiya is also loved by the High Brahmin, who sets a plan in motion to separate the pair so that he might have Nikiya for his own – with tragic consequences. “La Bayadère” was originally staged in four acts and seven tableaux by choreographer Marius Petipa with music composer Ludwig Minkus. The first presentation was in St. Petersburg, Russia, by the Imperial Ballet in 1877. Most modern versions of it are derived from the Kirov Ballet’s production of 1941.



F The Nutcracker

“The Nutcracker” has become a family-friendly Christmas tradition performed by numerous ballet companies around the world. For many, the season wouldn’t be complete without attending a performance of “The Nutcracker.” In fact, an estimated 40 percent of total annual ticket revenues earned by popular American ballet organizations comes from performances of this fairy tale. The libretto follows the story of a young girl Clara who dreams of her toys, the Nutcracker Prince and a fierce battle against a seven-headed Mouse King. This two-act ballet was originally choreographed by Marius Petipa and Lev Ivanov along with the music from

Tchaikovsky. The original production in 1892 was considered a failure, however, Tchaikovsky’s suite was considered a huge success.

G Romeo and Juliet

Considered the greatest love story of all time, “Romeo and Juliet” is taken from Shakespeare’s classic tragedy of young love, which in turn is said to be based on a true story of two star-crossed lovers who died for one another in Verona, Italy, in 1303. Prokofiev composed the incredible ballet score in 1935 and the music has inspired many great choreographers to try their hand at interpreting their own vision of the Shakespearean tale.

(Adapted from: www.liveabout.com/top-classical-ballets-1007022, 6 May 2019, by Treva Bedinghaus)

Examples:

Which ballet(s)

has a happy ending?

(0) A

have a particular appeal for young audiences?

(00) B and (000) F

contain the most famous and well-known ballet scenes?

(1) _____ and (2) _____

evolve around a love triangle?

(3) _____ and (4) _____

has motivated many choreographers to put it on stage?

(5) _____

does not involve a love story?

(6) _____

is about a protagonist enjoying a daydream?

(7) _____

take place in a rural setting?

(8) _____ and (9) _____

has a humorous version?

(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. All contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

A brief history of children sent through the mail

One of the most overlooked, yet most significant innovations of the early 20th century 0 be the Post Office's decision to start shipping large parcels and packages through the mail. While private delivery companies flourished during the 19th century, the Parcel Post dramatically expanded the reach of mail-order companies to America's many rural communities, as well as the demand 1 their products. When the Post Office's Parcel Post officially began on January 1, 1913, the new service suddenly allowed millions of Americans great access to all kinds of goods and services. But almost immediately, 2 had some unintended consequences as some parents tried to send their children through the mail.

Just a few weeks after Parcel Post began, 3 Ohio couple named Jesse and Mathilda Beagle "mailed" their 8-month-old son James to his grandmother, 4 lived just a few miles away in Batavia. According to Jenny Lynch, United States Postal Service historian, Baby James was just shy of the 11-pound weight limit for packages sent via Parcel Post, and his "delivery" cost his parents only 15 cents in postage, although they did insure 5 for \$50. The quirky story soon made the newspapers, and for the next several years, similar stories would occasionally surface as other parents followed suit.

In the next few years, stories about children 6 mailed through rural routes cropped up from time to time as people pushed the limits of what could be sent through Parcel Post. In one famous case, on February 19, 1914, a four-year-old girl named Charlotte May Pierstorff was "mailed" via train from her home in Grangeville, Idaho, to her grandparents' house about 73 miles away, Nancy Pope writes for the National Postal Museum. Her story has become 7 legendary that it was even made into a children's book, *Mailing May*. "Postage was cheaper than a train ticket," Lynch says.

Luckily, little May wasn't unceremoniously shoved into a canvas sack along with the other packages. As it turns 8, she was accompanied on her trip by her mother's cousin, who worked as a clerk for the railway mail service, Lynch says. It's likely that his influence is 9 convinced local officials to send the little girl along with the mail.

Over the years, these stories continued to pop up from time to time as parents occasionally managed to slip their children through the mail thanks to rural workers willing to let it slide. Finally, on June 14, 1913, several newspapers 10 the *Washington Post*, the *New York Times*, and the *Los Angeles Times* all ran stories stating the postmaster had officially ordered that children could 11 longer be sent through the mail. But while this announcement seems to 12 slowed down the trickle of kids traveling via post, Lynch says the story wasn't entirely accurate.

But while the odd practice of sometimes slipping kids into the mail might be seen 13 incompetence or negligence on the part of the mail carriers, Lynch sees it more as an example of just how much rural communities relied on and trusted local postal workers. "Mail carriers were trusted servants, and that goes to prove it," Lynch says. "14 is a series of stories of rural carriers delivering babies and taking care of 15 sick. Even now, they'll save lives because they're sometimes the only persons that visit a remote household every day."

(Adapted from an article in the *Smithsonian Magazine*, 14 June 2016, by Danny Lewis)



M 2 2 1 2 4 1 1 1 0 7

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.

Example:

0. *might* _____

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.

'Racist' self-driving cars may not spot dark faces

A new generation of self-driving cars was supposed to eliminate the dangers caused by error-prone human motorists, but an official body has warned that they may pose a new threat: racist and **_0_ (SEX)** behaviour.

The Law Commission, which is drawing up the legal framework for autonomous vehicles, says that they may “struggle to recognise dark-skinned faces in the dark” because facial **_1_ (RECOGNISE)** software may be less accurate at detecting “non-white and non-male faces”. Those with **_2_ (ABILITY)** are also at risk: “Systems may not have been trained to deal with the full variety of wheelchairs and mobility scooters.”

Driverless systems are predominantly designed by young men who do not put themselves in others' shoes and thus overlook the diverse needs of those affected by their work, according to a public consultation paper published before legislation expected in 2022. It states: “When we consulted on these issues, several developers argued that it would be impossible to **_3_ (SURE)** that autonomous vehicles always treated everyone equally.”

The Department for Transport recently issued bullish forecasts that the UK will be a leader of the driverless car revolution. It predicts that by 2035 a quarter of new cars sold will either require no human **_4_ (INTERACT)** at all, defined as level 5 automation, or will be capable of handling most situations on their own, with the driver able to sleep but to remain on standby to take over if needed, defined as level 4 automation. Many cars on the road now have level 2 automation, with lane-control **_5_ (ASSIST)** and remote-controlled parking.

However, the rollout of driverless cars could be jeopardised if public support is eroded by accidents that **_6_ (DISPROPORTION)** affect particular social groups. The Law Commission consultation states: “People are less prepared to accept risks if their distribution is seen as unfair. An overall reduction in risk may not be **_7_ (PERSUADE)** if the reduction is enjoyed by one group (such as car occupants) while the additional risks are experienced by another group (such as vulnerable road users).”

It says the motor industry has previously allowed ‘bias’ to creep into the design of vehicles and automated systems. It points out that “air bags save many lives, but the first generation posed risks to smaller passengers, such as women of small stature, the **_8_ (ELDER)**, and children, because they were developed with adult males in mind.” They caused 291 **_9_ (ACCIDENT)** deaths between 1990 and 2008 because of the extreme force required to protect male passengers who were not wearing seatbelts.

The feminist Caroline Criado Perez, author of *Invisible Women*, has highlighted the fact that crash tests are **_10_ (PRIMARY)** conducted with male mannequins, based on the body weight of an average American male from the mid-1970s. Women are 47 per cent more likely than men to be seriously injured, and 17 per cent more likely to die in a comparable accident.

Edmund King, AA president, said: “Technology is not a prison. We must embrace technology as it can save lives. However, when it comes to autonomous cars, accuracy, **_11_ (PRECISE)**, and non-discrimination are essential. Human error is a factor in a majority of crashes but we shouldn't just transfer the risks and accept robot error. The last thing we need is the next generation of Mondeo Man being a racist, misogynist self-driving automobile. These **_12_ (TECHNOLOGY)** hurdles need to be overcome before drivers can take their hands off the wheel.”

Mike Hawes, chief executive of the Society of Motor **_13_ (MANUFACTURE)** and Traders, said that automated vehicles could prevent 47,000 serious accidents and save 3,900 lives over the next decade but that fully automated driving is some way off. He said that a range of technologies were being developed to recognise people and objects in all situations.



The Equality and Human Rights Commission said: “While these new technologies and **_14_ (INVEST)** present great opportunities, any advancement that puts certain groups of people at a **_15_ (ADVANTAGE)** is not an advancement, but a setback for equality and human rights.”

(Adapted from an article in *The Times*, 18 April 2021, by Nicholas Hellen)

Example:

0. **sexist** _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____



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