



Codice del candidato:

Državni izpitni center



M 2 2 2 2 4 1 2 1 1

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

Martedì, 30 agosto 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) COMPRESIONE DI TESTI SCRITTI

Task 1: Short answers

Answer in note form in the spaces on the right. 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.

Miles and isles: our big Scottish bike ride

It was a trip that required specific preparation. First, I checked the mosquito forecast. Some west coast areas on the Scottish mainland were showing maximum, but the Outer Hebrides looked less hostile. I ordered two top-quality head nets and wondered who to take along. Second, I got hold of the OS Explorer maps for my planned route and spent hours scouring them for potential wild camps. Finally, I rang Ray Mears. He's got a new book out on wilderness cookery and was clearly the man to ask. "Take a frying pan, butter, flour and fisherman's salt," he advised. "They'll be good for any mackerel you catch. Forage juniper berries, bilberries, heather tea, chanterelle mushrooms and possibly birch boletes."

I was hoping Ray would volunteer to come along and do the cooking, but when I mentioned bicycles – my plan was a week's bikepacking, cycling and camping en route – he made it clear he is a canoe person. I had to persuade my son Conor, who likes cycling but not mosquitos. I promised him there wouldn't be any. His attitude to foraging, looking for food in the wilderness, also seemed unenthusiastic. When I suggested he bone up on the identification of our essential food items, he mimicked Graham Chapman's Brian: "Of course they've brought forth juniper berries! They're juniper bushes!"

His casual approach was confirmed when we arrived in Oban. While I packed our bicycle panniers he went out to forage and came back without any juniper berries at all, just a bag of crisps, and a bottle of whisky whose label claimed it was blended for the 1907 British Antarctic Expedition.

We had left the car in Oban and our route would take us up the Outer Hebrides, across the sea to Skye, then finally to the Isle of Mull. In total, it would be about 250 miles of cycling and, I secretly suspected, somewhere in excess of a trillion mosquitos. We rode hybrid bikes supplied by Oban Cycles, each with two 20-litre panniers and a large dry bag on top. Don't be tempted to take larger bags: you will only fill them and then regret it. I personally would never add a rucksack, a pack raft, paddles, lilos, camp chairs or a dog in a trailer, but on our journey we overtook cyclists with all these things. My luxury item, actually nine luxury items, was those Explorer paper maps.

My memories of Barra were from the early 1980s, when I'd met a gnarled old crofter who lived in a thatched cottage, spoke Gaelic and showed me how to hand-clip a sheep. Now, as we disembarked in Castlebay, there seemed to be a lot more houses, none of them anywhere near as pretty as that thatched cottage.

Conor returned from foraging in the Co-op holding a pat of butter. "Just like Ray said!" I didn't comment on the huge lump of haggis, the kilo of spuds and all the cans of beer. Our bikes were now so heavy that we could barely move, but we forced them down to the start of the Hebridean Way, close to the causeway attaching Barra to the island of Vatersay.

Wild camping on Barra did not look straightforward: there were a lot of bungalows sprouting from bare concrete gardens, plus a bumper crop of barbed-wire fences. In the end we spent our first night at Croft Number Two campsite, a lovely spot close to a white sand beach on the north end of the island. After dark we listened to birds' singing, mixed with the sound of our campervan neighbours watching television – which only increased our determination to escape the world of electric hook-ups for wild camping freedom.

Next morning a short ferry hop to Eriskay set us on our way, and we were soon rolling across the causeway on to South Uist. Despite Covid restrictions we had no problems boarding any ferries, and booked ahead only for the two main crossings. On a clear, blustery day, we made good progress along single-track lanes lined with wildflowers, quickly crossing South Uist and Benbecula. These two are usually considered the least attractive of the islands, although I genuinely have a soft spot for places where garden ornaments include rusting JCB diggers and the skeletal chassis of dead cars.

We settled on a sheltered hollow in the dunes at Luskentyre. We woke to the noise of tent ropes thrumming in the wind, packed quickly and tackled the climb over the broad shoulder of a hill. Now the weather was seriously bad, but we dozed through the rough ferry crossing. With a forecast of torrential rain and strong winds, I'd booked us into a B&B at Broadford, but as we emerged from the port, we began to wonder if the remaining 35 miles would even be possible on a bike. It took three hours to



cover the 17 miles to Portree, where we stood, soaked and shivering, under the shelter of a petrol station roof. The rain was coming down in great wind-tattered sheets. A local pointed out the folly of our plan: "The road from here gets narrower and busier. Get a taxi."

And we did.

(Adapted from an article in *The Guardian*, 26 September 2020, by Kevin Rushby)

Example:

0. What did the trip require?

Specific preparation.

1. What did the author's order of head nets suggest about his destination?

2. In addition to bringing the basic ingredients, how would the bikers get food during the trip?

3. Why did Ray point out that he was "a canoe person"?

4. What did Conor's foraging trip to Oban result in?

5. What did the author think of the items other cyclists had taken with them?

6. What traditional skill did the author observe on his previous trip to Barra?

7. What problem did they face on Conor's return from the shop?

8. What contrast did they become aware of when they spent the night outdoors?

9. What did the author notice when getting on the ferries?

10. What made the last 35 miles very difficult to cover?



Task 2: Matching

Match statements 1–10 with paragraphs A–G. More than one statement may refer to the same paragraph. Write your answers in the table next to each statement. There is an example at the beginning: Statement 0.

Why med schools are requiring art classes

- A** It's a question that Dr. Michael Flanagan often gets after telling people about "Impressionism and the Art of Communication," the seminar he teaches to fourth-year medical students at the Penn State College of Medicine. In the course, students complete exercises inspired by 19th-century painters like Vincent van Gogh and Claude Monet, ranging from observation and writing activities to painting in the style of said artists. Through the process, they gain insights on subjects like mental illness and develop essential skills that doctors need, for example, critical thinking and observational and communication skills, as well as empathy and bias awareness of preconceived notions, which affect doctors' decision making negatively.
- B** Flanagan's seminar speaks to a broader trend in medical education, which has become pronounced over the past decade: more and more, medical schools in the U.S. are investing in curriculum and programming around the arts. Medical students at Columbia University's College of Physicians and Surgeons, for example, are required to take humanities seminars in their first year, which range in subject from dance to poetry. And in the past few years, more schools, including Harvard Medical School and the University of Texas at Austin's Dell Medical School, have developed their own arts and humanities programs.
- C** "It's not just a nice idea to incorporate humanities into medical schools to make the education more interesting," Flanagan says of such programs. "It's protecting and maintaining students' empathy, so that by the time they go off to practice medicine, they're still empathetic individuals." He notes that while medical students traditionally enter their first year with very high levels of empathy, after three years, research has shown, the exposure to content around death and suffering can cause those levels to plummet. Engagement in the humanities can rectify this problem.
- D** One of the most popular programs, adopted at schools including Yale, Harvard, and UT Austin, involves students meeting at art museums to describe and discuss artworks. At the most basic level, these exercises in close observation help to improve diagnostic skills, priming students to identify visual symptoms of illness or injury in patients, and (hopefully) preventing them from making misguided assumptions. But it's also about delving beneath face value.
- E** "It's a richer experience than just, 'Check, I know how to observe now,'" says Dr. Taylor, regarding the courses Columbia offers, where students visit museums like the Metropolitan Museum of Art. She notes that by verbally reacting to the art they see, and developing hypotheses around factors like what the artist was thinking or why they used a certain shade of red, students can prepare for future scenarios with patients and colleagues that will make them feel uncomfortable and uncertain. These classes, which are most often led by museum educators, also serve to engender curiosity, to encourage students to ask questions, and, importantly, to consider and possibly accept the perspectives of others.
- F** Beyond looking at and discussing art, students are also making it. At Columbia, students can take a comics course taught by Dr. Benjamin Schwartz, Assistant Professor of Medicine and Chief Creative Officer at Columbia's Department of Surgery, who is also a contributing cartoonist to the New Yorker. In his classes for first- and fourth-years, students learn to create their own comics and, in the process, gain insights into the different vantages from which to see and understand real-life situations. "Making comics," Dr. Schwartz explains, "can help to prevent breakdowns in communication due to potentially confusing medical jargon, and develop thoughtfulness."



G Efforts to better communicate with patients also drive much of Dr. Flanagan’s Impressionism course. One particularly original exercise sees students partner up to paint. One student is given a postcard with a famous Impressionist painting on it, while the other student, who cannot see the card, stands at a canvas with a paintbrush in hand, and must ask their partner questions about the painting in order to reproduce it. “The painter becomes like the physician who’s taking a history and trying to get information from the patient,” Dr. Flanagan says. “They experience firsthand how much easier it is to gain information when you ask open-ended questions, when you stop and let that patient tell their story.”

(Adapted from: www.artsy.net/article/artsy-editorial-med-schools-requiring-art-classes, 21 August 2017, by Casey Lesser)

Example:

0. Dr. Benjamin Schwartz teaches at Columbia’s Department of Surgery.

Paragraph

 F

Paragraph

- | | | |
|-----|--|-------|
| 1. | Medical students become less responsive to human pain in the education process. | _____ |
| 2. | Speaking about works of art can equip future doctors with the necessary skills to fight feelings of insecurity and unease. | _____ |
| 3. | Opinions formed beforehand without adequate evidence influence professional decisions. | _____ |
| 4. | Students and their mentor create the same type of artwork. | _____ |
| 5. | Medical schools are introducing obligatory subjects outside the field of natural sciences into their study programs. | _____ |
| 6. | The use of medical terms can lead to misunderstandings. | _____ |
| 7. | Examining works of art helps doctors to dig below the surface when trying to identify their patients’ problems. | _____ |
| 8. | Students learn the importance of good listening skills. | _____ |
| 9. | Classes in art inspire students to be more tolerant. | _____ |
| 10. | One of the course mentors successfully combines his professional career with artistic creativity. | _____ |



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.

Jamie Oliver: the truth about the collapse of his restaurant empire

It is the autumn of 1997, and a callow, nervous-looking youth from Clavering in north Essex is making his first tentative TV appearance in a BBC documentary about the River Cafe in London, where he works as a sous-chef.

A modest start, 0 somehow that nervous youth will stay the course, going on to place an indelible mark on the shape of the nation's relationship with food and cooking. A couple of years 1 his first appearance, the skinny, baby-faced Jamie Oliver was plucked from his station and given his first television series, *The Naked Chef*.

It worked brilliantly: Oliver's endearing boyishness captured the zeitgeist with the speed of a rolling boil and he soon became a household name. He inspired a new generation of home cooks, many of 2 had never even dreamt of making their own pesto or shoving anchovies into a leg of lamb. Oliver's recipes were simple, egalitarian, and inventive. His skill lay in persuading 3 who had never cooked to have a go – especially men.

Two decades later, Oliver is monumentally rich, worth a reported £150 million; he is now Britain's bestselling nonfiction author and he sits 4 the head of a phenomenally successful, privately-owned publishing, television and licensing empire.

He has been tireless in his business ambitions: he has controversially endorsed supermarkets and sold 5 total of 27 million Tefal pots and pans with his name on them. At the same time, he has won international recognition 6 his campaigning work on child obesity, shaming politicians, and giving the big food conglomerates a kicking.

But more recently, things have not been going his way. In May, he 7 forced to close 22 restaurants in the Jamie's Italian group, which he had founded; overnight, more than 1,000 employees lost their jobs. Only three of the restaurants now remain in the UK, and they are operated by new owners.

This is the first time he has been willing to discuss the collapse of the restaurants; when they closed, he put out only the briefest of statements. Today, however, he wants to talk about the pain of losing the restaurant chain to 8 he proudly gave his name. I meet him at his HQ, a large warehouse of an office in north London. He travels here most days from his home in Highgate, spending weekends at the £6 million estate in Essex that he has just refurbished.

Twenty years on from *The Naked Chef*, Oliver has filled out: he is much 9 baby-faced and his hair is significantly darker. He looks every inch the groovy chairman, apart from one concession to discreet laddishness – he is wearing a silver chain 10 his neck.

He sneaks up on me from behind with a nudge on the shoulder and smiles. But not for long. He appears genuinely upset by recent events. "The past few months have been the most disappointing of my life," he tells me.

Oliver's restaurant empire, which he had been building up 11 2008, when he opened his first Jamie's Italian in Oxford, now lies in tatters: it has been a painful and long drawn-out public capitulation. Just a year after he had been forced to close 12 restaurants in a restructure, the Jamie Oliver Restaurant Group no longer exists.

Oliver, being Oliver, did not go down 12 a fight. He tells me that as he desperately tried to save his restaurants, he put more than £25 million of his own money into the chain. In the end, his ill-conceived rescue plan failed – and he was left with 13 to show for the fortune he had thrown at the problem. What went wrong?

"At the beginning, when we were setting 14 the restaurants, no one sat me down and asked me if I had a plan B in case it went down the toilet. When it was all going wrong it felt like Swiss cheese: the business was full of holes and there was nothing we could do to plug them. If I want to be philosophical about it ... weirdly ..." Oliver's voice tails off and I realise that he is choking back tears.



“Weirdly, I am really grateful. With the restaurants, I feel very lucky to 15 been pivotal in giving birth to one of the most extraordinary things in my industry. For years, no one could touch us. We were light years ahead of the competition.”

(Adapted from an article in *The Times*, 27 July 2019, by Mark Edmonds)

Example:

0. yet

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12. _____

13. _____

14. _____

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Task 2: Gap fill (verbs)

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

Big doe eyes can help you get ahead

He was America's most wanted man – a gangster so bloodthirsty, Al Capone booted him out of his gang for **_0_ (BE)** too violent. On 20 April 1934, the police decided to get him. They had been tipped off that he was staying at a lakeside hotel in Wisconsin, so they launched a secret operation to gun him down.

But George Nelson had been blessed with a round face, large eyes and cute little nose. He hardly looked like a criminal. When the agents arrived, they locked eyes on a trio of men that apparently did. The men – who were actually undercover FBI agents – were gunned down in a matter of seconds, **_1_ (ALLOW)** Babyface and his fellow outlaws to escape. They jumped out of a second-floor window, stole a car and got away.

From literally getting away with murder, to monopolizing parental love and seducing the opposite sex, the babyface is a potent social weapon. The doe-eyed look can help people, for example, get ahead in their careers. It makes politicians **_2_ (SEEM)** more trustworthy when addressing the public. Similarly, crooks are less likely **_3_ (CONVICT)** because of their innocent appearance. In all, baby-faced individuals are thought of as more honest, naïve, warm, kind and charismatic than the rest of us.

This trust is misplaced. In fact, they are more, not less, prone to becoming criminals, who eventually end up in jail. And once they **_4_ (TURN)** their backs on the law, they tend to commit more offences than those who look less innocent.

Not surprisingly, across diverse cultures baby-faced women **_5_ (RATE)** as the most attractive. “The big eyes, the long lashes, the arched brows, the plump lips, the small chins, the round face, the cute little nose – if I **_6_ (NOT DESCRIBE)** a baby, I would be describing a supermodel,” says Caroline Keating, an expert in non-verbal communication at Colgate University, New York.

So what is going on?

We **_7_ (JUDGE)** people based on the way they look for thousands of years. The ancient Greeks **_8_ (TURN)** it into a science called physiognomy. As early as 500 BC, the mathematician Pythagoras would scrutinise young men's faces to determine if they **_9_ (MAKE)** a good student. Not long after, Aristotle wrote that large-headed people **_10_ (BE)** mean. By the Middle Ages, professionals had coined the phrase ‘high-brow’ to refer to the high foreheads of aristocrats and ‘low-brow’ to the less refined foreheads of the lower classes.

Nowadays, we are still doing it. We view those who resemble Labradors as warm, while those who resemble lions as dominant. We expect people who look familiar **_11_ (SHARE)** our values. These bizarre subconscious errors are not as ridiculous as they sound. Faces contain valuable clues to who we **_12_ (DEAL)** with. (Are they aggressive? Are they sick?) Deep in our evolutionary past, the ability to make rapid, unconscious categorisations had life-and-death importance.

Regardless of whether we are very maternal or find babies really annoying, we are hardwired to respond to their features by turning into cooing, baby-talking lunatics. Crucially, **_13_ (GAZE)** into their innocent faces makes us less aggressive and more generous, smiley and helpful.

Their power is such that ‘cute’ features **_14_ (RECOGNIZE)** all over the world as an effective way of selling products and making cartoons more endearing. That is so because regardless of who or what these features are plastered on to, our behaviour is transformed the moment the brain screams ‘baby’. On the other hand, resembling a baby might prevent politicians from **_15_ (ELECT)**. Baby-faced people are viewed as more submissive, weaker and less competent – not exactly traits considered desirable in a leader.

(Adapted from: www.bbc.com/future/article/20160913-the-benefits-of-having-a-babyface, 14 September 2016, by Zaria Gorvett)



M 2 2 2 2 4 1 2 1 1 0 9

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. *being* _____

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