



Codice del candidato:

Državni izpitni center



M 2 3 1 2 4 1 1 1 1

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, 27 maggio 2023 / 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: Multiple choice questions

Read the text below and choose the correct answer (A, B, C, or D). There is an example at the beginning (0).

Da Capo

5 Earlier that day Oliver and I had been to the home of Cavafy, a well-known Egyptian poet, on what was once rue Lepsius, later renamed rue Sharm el Sheikh, and now known as rue C. P. Cavafy. We laughed at the change of street names, at how the city of Alexandria, so unable to make decisions since the dawn of its founding three hundred and some years before Christ, couldn't even make up its mind what to call its own streets. "Everything comes in layers here," I said. He didn't respond.

10 What surprised me as soon as we walked into the hot and humid apartment that had once been the great poet's home was hearing Oliver rattle off his greeting to the attendant in perfect Greek. How and when had he learned modern Greek? And how many more things didn't I know about his life, and how many didn't he know about mine? He'd taken a crash course, he said, but what truly helped was the year he'd spent teaching in Greece with his wife and sons. The boys acquired the language in no time, while his wife had stayed home a lot, reading the novels by the Durrell brothers on a sunlit deck and picking up fragments of Greek from their cleaning lady, who spoke no English.

15 Cavafy's apartment, which was now a makeshift museum, felt drab despite the open windows. The neighborhood itself was drab. There was little light as we entered and, with the exception of scattered sounds rising from the street, the dead silence in the home sat heavily on the spare, old furniture that had most likely been picked up from some abandoned storage house. We were both disappointed by the assortment of cheaply made photo-portraits of a grim-looking Cavafy that lined the walls. To commemorate the visit, we bought a volume of Cavafy's poems in Greek.

Par 4 20 When we sat next to each other in an old Greek pastry shop overlooking the bay, Oliver began reading aloud one of the poems from that volume to me, first in Greek and then in his own hasty translation. I couldn't remember reading that poem before. It was about a Greek colony in Italy that the Greeks called Poseidonia and that was later renamed Paistos and still later Paestum by the Romans. Over the centuries and so many generations after they'd settled, these Greeks eventually lost the memory of their Greek heritage and of the Greek language, and acquired Roman customs instead – except for one day each year when, on that ritual anniversary, the Poseidonians would celebrate a Greek festival with Greek music and Greek rituals to recall, as best each could, the forgotten customs and language of their ancestors, realizing to their great sorrow that they'd lost their magnificent Greek heritage and were no better than the Barbarians the Greeks used to scorn. By sundown that day they'd be embracing what was left of their Greek identity only to watch it vanish by sunup the next day.

35 But Oliver told me something I will never forget: that on the sixteenth of November each year – my birthday – though married and the father of two sons, he would take time out to remember the Poseidonian in himself and to consider what life would have been had we stayed together. "I feared I was starting to forget your face, your voice, your smell, even," he said. Over the years he had found his own ritual spot not far from his office, overlooking a lake where he would take a few moments on that day to think of our unlived life, his with mine. The vigil, as my father would have called it, never lasted long enough and it disrupted nothing. But recently, he went on, and perhaps because he was elsewhere that year, it came to him that the situation was entirely reversed, that he was a Poseidonian on all but one day a year and that the attraction of bygone days had never left him, that he had forgotten nothing and didn't want to forget, and that even if he couldn't write or call to see whether I too had forgotten nothing, still, he knew that though neither of us sought out the other it was only because we had never really parted and that, regardless of where we were, who we were with, and whatever stood in our way, all he needed when the time was right was simply to come and find me.

45 "And you did."

"And I did," he said.

(Adapted from *Find me* by André Aciman)

**Example:**

0. The narrator and Oliver visited
- A an Egyptian poet.
 - B rue Lepsius.
 - C Cavafy's house.
 - D Cavafy.

1. The narrator and Oliver found
- A Alexandrians' indecisiveness amusing.
 - B various historical layers in the city.
 - C different street names confusing.
 - D Alexandria beautiful at dawn.
2. The narrator was surprised at
- A how little he knew about his own life.
 - B the humidity in the apartment.
 - C the attendant's perfect Greek.
 - D Oliver's language proficiency.
3. Who learnt the least Greek during Oliver's temporary job abroad?
- A Oliver.
 - B The children.
 - C Oliver's wife.
 - D The Durrel brothers.
4. The phrase "sat heavily" in line 17 suggests that
- A the two visitors rested by sitting.
 - B the quietness was overwhelming.
 - C the home was full of heavy old furniture.
 - D the old furniture could be opened without noise.
5. What will remind the narrator and Oliver of their visit to the museum?
- A The book of verse.
 - B The photo portraits.
 - C The drabness of the place.
 - D The sounds from the street.



6. The main point of paragraph 4 is that
- A the ancient Greeks used to scorn the Barbarians.
 - B Greek place names were often changed in history.
 - C Roman customs were better and more powerful than Greek customs.
 - D as the years go by, people tend to forget their roots.
7. The phrase “Poseidonian in himself” in line 35 refers to
- A a married man with two sons.
 - B a man reflecting on his past.
 - C a man celebrating his birthday.
 - D a man full of fears and regrets.
8. The pronoun “I” in line 36 refers to
- A Oliver.
 - B the father.
 - C a Poseidonian.
 - D the narrator.
9. Oliver eventually realised that
- A perhaps he should go somewhere else that year.
 - B all he needed was some time to think about the past.
 - C there was nothing worth remembering about the past.
 - D he never really needed a special day to recall the past.

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Pagina vuota

VOLTATE IL FOGLIO.



Task 2: Gapped sentences

Read the text and choose from the sentence parts below the one that fits each gap. Each sentence part can be used only once. There are two extra sentence parts which you do not need to use. There is an example at the beginning: Gap 0.

Forget the Beatles – Liszt was music's first 'superstar'

'Lisztomania' was a term first [0] and Liszt's contemporary, Heinrich Heine.

The spectacle of young women screaming, crying, and fainting at the sight of their musical idols might seem like a peculiarly modern phenomenon. You might think it first emerged in the 1950s and 1960s with Elvis and Beatlemania, and was given a new lease of life in our own age where One Directioners and Beliebers battle it out to prove they are the most loyal pop fans on the planet. But the phenomenon is nothing new. And surprisingly, [1], but in the classical concert halls of 19th-century Europe, where an outrageously talented young Hungarian named Franz Liszt overcame a very poor background to become a proper 'celebrity'. Interestingly, according to the *Oxford English Dictionary*, the word was first used in the way we use it now in the 1830s, as Liszt rose to fame. The ultimate classical superstar, [2], this legendary composer, pianist and pedagogue unleashed what his biographer Dr Oliver Hilmes describes as "a highly infectious strain of Lisztomania that gripped Europe for years at a time".

Franz Liszt was a child prodigy who began casting his spell on audiences in Vienna, Paris and London at a young age, not just for his extraordinarily gifted technique and fine musical imagination [3], tossing his shoulder-length locks and swaying hypnotically over the keyboard as he played. During a period of eight years, he gave around a thousand recitals. In the process, he effectively invented the profession of the international concert pianist. Crowned heads of state paid court to him, women threw themselves at his feet and others lost their reason. The popular press of the time reported at length on Liszt's concerts and at even greater length on the numerous affairs [4].

Classical music audiences have a reputation for being well-mannered, but such was Liszt's broad appeal that there were times when the enthusiasm triggered by his public appearances bordered on delirium, and he became a figure on whom contemporaries projected all manner of erotic fantasies and secret desires. There were women who forgot everything, [5], to be close to their god. One eyewitness recalled that on one occasion a woman snatched up a half-smoked cigar that Liszt had cast aside and in spite of nearly vomiting, she continued to smoke it with fake delight. Baronesses and countesses tore at each other's hair in trying to lay hands on a glass or handkerchief that Liszt had used.

But such behaviour wouldn't exactly feel out of place in the 21st century. Dr Ruth Deller, an expert in fan behaviour, points out that some of the activities that fans engage in today can be recognised in the fans of Franz Liszt. Those that were reported at the time include his fans' emotional and physical responses [6]. These kinds of activities have long typified fandom and still do. Deller suggests that the stereotype of the screaming, fainting female fan may even have a basis in the contemporary press coverage of Liszt's concerts.

There is, however, a critical difference between Liszt's time and the era of Beatlemania and beyond, and that is the ever more sophisticated 'PR machine' behind the artists, although Liszt was clearly aware of the importance of self-publicity. His concerts serve as a good example. At some point, he started throwing his gloves and handkerchiefs to the crowd while playing and tuning his piano specifically so that strings would break during performances so that he could improvise around it. But Deller points out that, nowadays, [7]. "There are so many factors at play," she says. "Talent, yes, but also looks, charisma, branding, catchy tunes, marketing: these all play a part. It's not necessarily predictable: you can throw a lot of money and publicity at an artist and not receive a great return on your investment [8]. You might call that charisma, presence, the 'X-factor', or you might be a little more cynical and call it a well-crafted image with fantastic PR and marketing."

But Liszt, living and working over a century before mass communication, was undoubtedly the real deal. "He was the first to perform the whole of the known keyboard repertory from Bach to his contemporary Chopin," explains Hilmes, "and he did so, moreover, from memory. As a composer and orchestrator, too, his work was revolutionary, [9], opening up whole new worlds of expression." The leading contemporary pianist Kirill Gerstein, who has recently recorded Liszt's extremely difficult



Transcendental Etudes, points out that between 1830 and 1850, he invented pretty much every possible pianistic device that appears in modern piano writing.

Was Liszt unique, then? “The word could have been invented to describe Franz Liszt,” maintains Hilmes. Gerstein agrees: “He was possibly the greatest pianist that has ever lived, a composer of revolutionary works that greatly influenced those that followed.” Is he conscious of the spirit of Liszt when he plays the music? “Oh yes, [10] – out of reach, yet inspiring,” Gerstein admits. “When you play Liszt’s notes on the keyboard, your hands get to trace the outlines of the shapes his hands created. Similarly, the greatness of his spirit is present throughout his compositions.”

Classical music may have been sufficiently marginalised in the public realm to make it impossible to imagine a classical artist breaking through to mainstream audiences in the manner that Liszt did, but nevertheless, Gerstein is in no doubt that his mastery, talent and charisma would still make for an exceptional combination today. “I think his enduring popularity, and the widespread admiration of his works leaves no doubt [11],” he notes. For his part, Dr Hilmes is even more emphatic. “Today’s superstars would look like little school-boys compared to Franz Liszt.”

(Adapted from www.bbc.com/culture/article/20160817-franz-liszt-the-worlds-first-musical-superstar)

- A which is evident in his pioneering pieces
- B but also for the distinctive air he cultivated at the piano
- C that intensified their almost hysterical interest in him
- D if there isn’t something there to catch the public imagination
- E even more so than his musical hero, the violin virtuoso Niccolò Paganini
- F is the first place where he uses the term Lisztomania
- G it’s a bit like viewing the peak of Mount Everest
- H including their family’s good name and their sophisticated upbringing
- I talent may be just a small part of the equation for creating a superstar
- J that he continues to be a ‘superstar’ of great proportions
- K women throwing their clothes onto the stage and taking his cigar ends
- L and their devotion to following him as he performed in different venues
- M it has its roots not in post-war popular recorded music
- ~~N~~ coined by the 19th century German poet

0.
N

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



B) CONOSCENZA E USO DELLA LINGUA

Task 1: Gap fill

Read the text below and write the missing words in the spaces provided. There is one word missing in each gap. All contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

Author Julia Armfield: 'Horror and romance spring from the same core'

Julia Armfield has an unconventional attitude to romance. "Horror is the most romantic genre," the author says when we speak 0 Zoom. She tilts her head. "In some ways, I think the two text types are synonymous."

The 31-year-old Londoner has just published her debut novel, *Our Wives Under the Sea*. Her first book, *salt slow*¹, is 1 eerie, sexy collection of short stories that injects the mythic and monstrous into the ordinary, with unsettling flashes of winged women and stone lovers. One of its stories, "The Great Awake", in 2 sleep takes on a ghost-like form, steps out of people's bodies and wanders around at night, won the 2018 *White Review* short story prize.

Armfield is sitting at her kitchen table. She leans on her elbows and speaks quickly. "Horror centres around a lot of the same things that I think work in romance," she says. "They 3 spring from the same core, touching on quite primal feelings and fears. They centre around extremity, passion, and trauma."

Growing up in Surrey, Armfield 4 always write in her spare time, and had her writing published in a variety of literary magazines before she got close to releasing a book. She found an agent after a collection of her short stories had been longlisted for the *Deborah Rogers Foundation Prize*, and soon afterwards won the *White Review Prize*.

"I like doing genre in an extremely realist setting," Armfield says. "I'm fascinated by the way people don't react to shocking things by continuing to be shocked. People accept things very quickly." She compares it to the past two years, and the way we all just got used to the onslaught of daily terror and bad news. "People do 5 just go on being horrified."

The way Armfield writes about the body is incredibly tactile. You can feel the softness of ankles hooked over 6 other, the weight of limbs intertwined. This focus on flesh will be familiar 7 the readers of *salt slow*. In *Our Wives Under the Sea*, this acute attention to the body and what it feels like to be inside it is taken 8 further. Some scenes are grotesque, almost filmic in the way they 9 described. "I obviously read a lot, but I'm more inspired by film." This extends to the way she first imagines her stories. "It usually starts with a scene, or something that I 10 see filmically, and I build out the scaffolding from there."

Armfield says cheerfully, "I've always been really compelled by body horror. I'm interested in pain 11 inescapable and inevitable in some sense." She adjusts her glasses and rests her chin on her hand. "One must always, at some point in one's life, reckon with oneself as a body." When I ask if she can write full-time, Armfield laughs. In fact, she works full-time. "This is 12 the majority of writers I know do." She describes the desire to write as a kind of compulsion, almost a nuisance.

Most of the stories Armfield writes involve relationships that are gay or bisexual. "It is important to me to reflect reality despite writing very fantastical books at the same time." She says she was recently reminded 13 just how unused to seeing queerness people can be when she had an inpatient stay in hospital, and her girlfriend was with her. "Six separate people in the hospital assumed she was my mother," she laughs. "And she's younger 14 me!" She shakes her head. "If I'd written this, somebody would 15 edited it out for being too incredible."

(Adapted from an article from *The Independent*, 1 March 2022, by Kate Wyver)

¹ The title is not capitalised.



Example:

0. over

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



Task 2: Gap fill (verbs)

Read the text below and write the correct form of the verbs in brackets in the spaces provided. There is an example at the beginning: Gap 0.

Raccoon was once a Thanksgiving feast fit for a president

Calvin Coolidge refused **_0_ (COOK)** the raccoon sent to him, but the critter was a beloved staple for many Americans.

Turkey, ham, and even a bit of venison or elk would pass muster on most modern Thanksgiving tables. But a century ago, many diners **_1_ (BE)** just as happy if they had seen some raccoon sitting next to the gravy boat.

As Luke Fater reports for *Atlas Obscura*, Native Americans and early American settlers **_2_ (RELY)** on small game like raccoon and squirrels to supplement their diets. In the American South especially, raccoons were an important staple for enslaved individuals.

“After they had finished their workday, they **_3_ (PERMIT)** to hunt in the middle of the night to get some extra protein in their diet,” Hank Shaw, author of *Hunt, Gather, Cook*, tells Fater. Archaeological digs show that enslaved people even stewed whole raccoons in a manner similar to a West African cooking technique.

Over time, raccoon became an essential food for settlers moving West, as well as underprivileged white and African-American people who lived across the country. The meat was so prevalent that Mark Twain included it on a famous list of American foods he missed while traveling in Europe during the 1870s.

By the turn of the 20th century, raccoon, possum and squirrel **_4_ (BECOME)** so popular that they were sold in city game markets and featured on the menus of many urban restaurants. And during the 1920s, a craze for raccoon fur coats among college men, middle class African-Americans and even movie stars **_5_ (LEAD)** to a boom in raccoon trapping and hunting – a trend that likely made the meat more readily available.

In November 1926, Vinnie Joyce of Nitta Yuma, Mississippi, sent President Calvin Coolidge an unsolicited plump raccoon for his Thanksgiving dinner. The gift wasn't particularly notable or funny. In fact, *The Washington Evening Star* reported that the oddest aspect of the story was the first family's decision to let the creature **_6_ (LIVE)**. Instead of stewing the animal or releasing it into the wild, the Coolidges adopted the raccoon as a family pet. The animal was named Rebecca and even got a nice collar at Christmas.

Rebecca was an essential member of the Coolidge administration for the remainder of the president's term. She enjoyed walks on the lawn, attended the White House's annual Easter egg roll and even accompanied the first family on a vacation. **_7_ (KNOW)** to make daring breaks from her Washington, D.C. home, Rebecca was caught rummaging around local garbage cans multiple times.

According to *History.com*, one incident found the president, whose wrist was bandaged for reasons kept under wraps (the press speculated Rebecca **_8_ (MIGHT / BITE)** the hand that fed her), sending his pet to the zoo for a days-long exile. After leaving the White House in 1928, the Coolidge family donated Rebecca to the same zoo where she **_9_ (ONCE / LOOK AFTER)**. Sadly, she failed to adapt to zoo life and died shortly thereafter.

Americans' appetite for raccoon and small game began to diminish as meat **_10_ (PRODUCE)** in factory farms became cheaper and more widely available. Perceptions of the charismatic critter shifted over the decades, with raccoons **_11_ (GAIN)** a reputation as mischievous nighttime pests rather than delectable delicacies.

Still, raccoon meat's culinary legacy **_12_ (REMAIN)** apparent in many areas of the country. The animals are sold in some markets and directly to the public by hunters and trappers. For the past 93 years, *The American Legion* in Delafield, Wisconsin, **_13_ (HOST)** a “Coon Feed” in January; the event feeds guests about 350 plates of raccoon meat.



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The exact number of raccoons set to appear on Thanksgiving tables this year is difficult **_14_ (PINPOINT)**, but at least one notable celebrity – Anthony Mackie, an actor who portrays Falcon in the Marvel Cinematic Universe – has gone on record as a fan of the practice. As he tells *Entertainment Tonight*, raccoon is “honestly the best meat you **_15_ (EVER / HAVE)**”.

(Adapted from *The Smithsonian Magazine*, 27 November 2019, by Jason Daley)

Example:

0. **to cook** _____

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



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