



Codice del candidato:

Državni izpitni center



M 2 3 1 2 4 2 1 1 1

SESSIONE PRIMAVERILE

Livello superiore

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 appositi 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

Read the text and answer the questions in note form in the spaces below. 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.

Cruise ships are back. And it's a catastrophe for the environment.

Decades ago, when I worked as a ranger in Alaska's Glacier Bay national park, each cruise ship that entered the bay carried hundreds of passengers. Today, they carry thousands. They don't look like ships any more. They look like the boxes the ships came in, huge floating milk cartons – ponderous and white. But once they get moving, they're a force. One that occasionally strikes whales.

In July 2001, the carcass of a humpback whale known as "Snow" (due to the white markings on her fluke) was found floating in the bay. An investigation concluded she had died of massive trauma to her skull and cervical vertebrae, consistent with a vessel collision. Princess Cruise Lines (purchased by Carnival in 2003) eventually pleaded guilty to failing to operate its vessel, the Dawn Princess, at a slow and safe speed while near humpback whales, violating the *Marine Mammal Protection Act*. Passengers and crew had spotted humpbacks near the ship, but the ship didn't change course or speed. Pursuant to a plea agreement, Princess was sentenced to pay a \$200,000 fine, plus \$550,000 to the National Park Foundation for community service.

Since then, the ships have increased in size.

Before Covid-19, Dream Cruises announced it was building a ship that would carry nearly 10,000 passengers and have the first cruise ship theme park, with the longest roller coaster at sea. Many ships are already three times the volume they were back in my ranger days – so large they're cities at sea, floating condominiums with hospitality staff more than eager to sell you a shore excursion at the next port-of-call. The Majestic Princess, due into Alaska in late July, has 19 decks. Imagine: all that time on the water but never close to it.

For several years, Alaska's bejeweled Inside Passage, crowned by Glacier Bay, has been ranked one of the most popular cruising destinations in the world. After a 21-month absence, a few big ships are now headed back north. By next year, things could be booming again, with thousands of passengers flooding the streets of Ketchikan, Juneau and Skagway every summer day. Some locals will welcome the revenue while others will bemoan the crowds and noise, and ask: Is this how it's going to be? Business as usual? If anything should change after Covid-19 and not go back to normal, it's cruise ships and the voracious industry that operates them. It's an industry that co-

opts communities, buys up entire waterfronts if not private islands, and takes a hefty percentage of every shore excursion it sells.

In Glacier Bay, the US National Park Service (NPS) requires that ships suspend all competing activities (casinos, etc.) so that passengers can partake in ranger-led activities that focus on education and inspiration. The NPS also charges a per passenger fee, which makes the park one of the most solvent – and potentially compromised – in the NPS system. The park's budget now depends heavily on cruise ship money that funds research, salaries, and in-park development. While only two ships are allowed in the park each day, there's no limit on their size.

Some would call this "industry capture", which means that a regulatory authority becomes dependent on an industry it's supposed to regulate. After the Holland America ship *Westerdam* accidentally discharged 22,500 gallons of gray water into Glacier Bay in 2018, the state of Alaska fined the company \$17,000. The NPS fined it \$250. According to the Ocean Conservancy, gray water discharges "can lead to oxygen depletion, spread pathogenic bacteria and viruses and increase nutrient levels in the surrounding ecosystem. Higher nutrient levels can lead to toxic blooms and dead zones that can cause harmful disturbances throughout food chains".

Few of today's big ships are registered in the US, which largely exempts them from federal taxes. If they are going to operate here, take up pier space, burn vast amounts of fossil fuel and dump their waste in sanctified areas and other near-shore waters, they should be required to register in the US, buy carbon offsets, go as green as possible, pay federal taxes, obey the laws and high safety standards and, when in violation, pay steep fines if not forfeit their right to sail into places like Glacier Bay. Forever.

It's time for the federal government to limit the size of ships allowed in US waters. Make them carry more responsibility, not more passengers. For those already too big, buy them and convert them into dockside homeless shelters, care facilities and marine research laboratories. The ships still in service should be incentivized to focus more on education, less on entertainment. They should employ historians, scientists, and naturalists.

Am I anti-cruise ship? No. I'm anti-excess, pro-moderation.



Passengers can have profound experiences in Glacier Bay. "It's so big and beautiful," a woman said as we stood together at the ship's rail, her eyes drinking up a majestic blue wall of ice – a tidewater glacier.

Later, a man said to me: "Say, ranger, these mountains you got here ... they worth anything?"

"They give life to the glaciers that sculpt this bay," I replied. "They're also important to the indigenous Tlingit, whose heritage is born of this place."

"No, no," he said. "I'm talking about minerals and mining. I'm talking about real wealth."

"So am I."

This summer, independent travelers are flooding into Alaska before the big ships return, some to Glacier Bay. There they discover the full skeleton of a humpback whale, the one known as Snow, mounted off the ground in a graceful arc, as if flying. The money Princess paid in restitution was used to build an open-sided outdoor pavilion and to re-articulate Snow into a work of art.

Visitors stand before her, often in awe. They quietly read about her life and death, and find themselves enriched. Not because they've been entertained.

They've been educated.

(Adapted from an article in *The Guardian*, 8 July 2021, by Kim Heacox)

Example:

0. How has the number of cruise ship passengers changed?

It has increased.

1. What caused Snow's fatal injuries?

2. How do cruise ship companies additionally cash in on passengers?

3. Why are passengers far from the water although they are at sea?

4. How does the NPS stimulate passengers to make their voyage more meaningful?

5. What is the reason for the difference in the fines for the same incident in Glacier Bay?

6. How do most big ship owners avoid paying US federal taxes?

7. According to the author, what step should be taken if ships violate the laws?

8. What could the less privileged gain from the new function of big ships?

9. What do the two different views of wealth expressed in the dialogue illustrate?



Task 2: Matching

Read the text and match the statements with the paragraphs. More than one statement may refer to the same paragraph. There is an example at the beginning: Example 0.

Secret Britain: an ancient timeline through the landscape

A Cheddar Gorge, Somerset

Around 13,000 years ago, Britain was part of continental Europe and still in the throes of the ice age. But the weather was occasionally clement enough to allow bands of hunter-gatherers to walk north and west and make the most of seasonal hunting. They ate horse, hare and reindeer. They also ate each other. The indisputable evidence for this comes from Cheddar Gorge, a rift of towering limestone cliffs wormholed with natural caves. In Gough's Cave, bones from six individuals – a toddler, two teenagers and three adults – have cut marks and human bite marks. This isn't evidence of a hunting trip gone wrong, survivors driven to desperate measures; skulls have been carefully chipped away to form bowls, and arms show delicate zigzag engravings. We don't know if Cheddar Gorge was specially selected for these eating rituals in ice-age Somerset.

B Bryn Celli Ddu, Anglesey

This masterpiece of neolithic architecture on Anglesey was built around 3000BC. The chambered tomb is perfectly aligned so the midsummer sunrise shines along the passage and lights the interior. Outside the tomb there's a "pattern stone" carved with zigzagging contours, a rare decoration more commonly found in tombs in Ireland and France. Whoever built this tomb chose a place that had already been important for thousands of years. Evidence for ritual on this site goes back to the middle stone age, around 6000BC, when hunter-gatherers erected a series of pinewood posts aligned along the same axis as the later tomb entrance.

C Tintagel, Cornwall

Tintagel, on the north coast of Cornwall, is commonly associated with King Arthur. Its story actually begins around 450AD, when it became a trading centre with the eastern Mediterranean, taking advantage of the power vacuum left by the Brexiting Romans. Excavations have revealed amphorae containing olive oil and wine from Turkey, Greece, Tunisia and Syria, and fancy foreign tableware. It seems likely this was a court for the kings of Devon and Cornwall. A footprint carved into the rocks at one of Tintagel's highest points suggests that it may even have been used for royal inauguration – perhaps planting seeds for later stories of a legendary king and a round table of loyal warriors.

D Aberlemno stones, Angus

The Romans coined the term Picti ("painted people") as a racial slur for the ferocious guerrilla fighters they encountered in northern Scotland, and at some point the Picts decided to claim the name as their own. We have few reliable historical records of the Picts, but we do have pieces of their art, weaponry and a set of intriguing and as-yet-undeciphered carved stones that date from around AD600. In Aberlemno village, these remarkable treasures are around every corner: enigmatic pairs of symbols – the double-disc and Z-rod; the mirror and comb – and identifiable animals, such as fish and snakes. In Aberlemno churchyard, an enormous carved stone slab combines the newly imported Christian cross symbol with what might be a record of the great Battle of Dun Nechtain, in 685.

E Gosforth Cross, Cumbria

This slim column of sandstone, a 4.5-metre-high monument, was shaped into a cross in the early 900s. All its surfaces are carved, with interlocking knots, fantastical animals and Viking gods including Odin, Thor and Heimdallr. But this is definitely a Christian cross, probably commissioned by Norse settlers who had arrived in north-west England from Ireland, the Western Isles or Scandinavia. One image, familiar in Christian art as Christ on the cross with two attendants, is particularly intriguing, because the attendants aren't Mary and St John – here, they appear to be Valkyries, the otherworldly women who took fallen warriors to Valhalla.

**F Dartmoor, Devon**

We think of Dartmoor as a wild and windswept place but it's packed with 20,000 archaeological sites. By 1700BC, during the bronze age, the land had been deforested, and by 1000BC, the weather had become cooler and wetter and people gave up trying to farm the uplands. Some places eventually drew the hardy and desperate back. Hound Tor had been settled and then deserted in the bronze age, but people returned in the 13th century as warmer weather and population pressure pushed peasant farmers on to marginal land. The cataclysm of the Black Death (which is estimated to have killed more than 1.5 million people in Britain) as well as the onset of colder, wetter weather, pushed them back again. The remains of the longhouses are quiet memorial to a village that faced – and ultimately didn't survive – contagion and climate change.

G Glastonbury Tor, Somerset

The majestic hill is natural; its strange terraces are not. They were probably shaped during the neolithic era. The tower on the summit is the surviving part of the church of St Michael, which in the 12th century benefited from pilgrims flocking to Glastonbury in the belief it was the holy Isle of Avalon, the last resting place of both the holy grail and King Arthur. This was the height of the church's power, and pilgrims' willingness to believe. During Henry VIII's dissolution of the monasteries in the 1530s, fortunes on the tor changed. The king disbanded the powerful religious houses and seized their assets, and in 1539 the elderly abbot was hanged as a punishment for concealing religious treasures from the inventory. The church was destroyed and the stone carted away.

(Adapted from an article in *The Guardian*, 27 September 2020, by Mary-Ann Ochota)

Example:

Symbols carved in a stone may refer to a famous battle.

Paragraph

(0) D

Paragraph

The survivors of an infectious disease were forced to leave.

(1) _____

The pillar combines Christian and pagan symbolism.

(2) _____

Some signs suggest that the place can be associated with coronation ceremonies.

(3) _____

The decoration on the stone is untypical of England.

(4) _____

The inhabitants left due to weather conditions.

(5) _____

Possessions were confiscated by the authorities.

(6) _____

Evidence of exchange of goods with other countries was found.

(7) _____

Many artefacts but few historical documents referring to the tribe were found.

(8) _____

The site was assumed to be the grave of a famous king.

(9) _____

It is obvious that England was not separated from the European continent yet.

(10) _____

The sculpture was ordered by foreign settlers.

(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.

End of the line? Vintage train journeys at risk as coal supply fails

Britain's heritage railways are running out of steam. Or, to be 0 precise, coal. Vintage rail operators across the country have warned that their stocks are now critically low and the prospects of replacing them in the near future look bleak.

Many of the UK's heritage rail companies say they are already having to cut services just as they prepare for the Easter break, 1 their main operating seasons usually begin. "It is a serious problem," said Paul Lewin, of Ffestiniog and Welsh Highland Railways. "UK coal for steam trains has now gone and our next supply source was to 2 Russia, which is now off the table for totally understandable reasons. Our coal stocks are running out fast and the search is on to find alternative sources from overseas. However, 3 is no obvious source for the right quality of coal that we require, and prices are fluctuating all over the place."

The UK has more than 150 heritage rail companies covering 560 miles of track 4 runs between 460 stations. These vintage rail operators range from the hugely successful Jacobite steam trains to tiny, privately owned narrow-gauge lines that are sometimes only a mile or two 5 length. Many used to serve now defunct mines or linked isolated towns in spectacularly remote regions and have become major tourist attractions. These lines play a big role in UK tourism today so any threat to 6 is a real worry. They are worth about half a billion pounds a year to the national economy – mainly through the visitors they attract to a region.

An example of the value of heritage lines to a region is provided by Ffestiniog and Welsh Highland Railways, 7 steam trains, running from Porthmadog to Blaenau Ffestiniog and from Caernarfon to Porthmadog, attract around 200,000 visitors a year and generate an estimated £25m for the local economy.

The problem is that steam trains consume coal, an energy source now vilified for 8 a major source of greenhouse gases. In its attempts to reach net zero emissions, Britain has been closing down its coal mines. Ffos-y-fran, near Merthyr Tydfil, was the last to supply heritage rail lines with lumped coal 9 has now halted its supply before its total closure. "That has left us struggling," Lewin told the *Observer*. "We badly need to find new coal sources." This point was echoed by James Shuttleworth of West Coast Railways, the company that runs Jacobite steam trains and provided the engines and carriages for 10 *Hogwarts Express* in the Harry Potter films.

"You need coal that burns with a high calorific value for steam trains 11 ours, and UK mines provided that," he said. "It was absurd to close every British mine at a time when our steel and cement industries still need coal and to rely, instead, on imports. We are paying the price for that decision today."

Alternative smokeless fuels have been developed from mixes of anthracite, coal dust and molasses, and several narrow-gauge rail companies have recently launched trials of the substance. Initial results have been promising, although tests still have to be undertaken 12 assess the impact such fuels have on vulnerable parts of locomotives, such as their fireboxes and boiler tubes.

One short-term solution will be for rail lines to operate 13 but longer trains and to cut out days of operation when trains cannot be filled. In the meantime, searches for alternative sources of coal are being made with Australia and Colombia as possible candidates.

"Heritage railways are definitely 14 protecting because they are popular," added Austin. "They are relaxing to travel on and the journeys provide educational experiences. For good measure they



produce relatively little carbon dioxide **_15_** to the emissions produced by an average holiday jet flight. They are especially important to the nation because railways were Britain’s gift to the world. They were invented and developed here and exported all over the globe. They changed the world and are linked tightly to our history.”

(Adapted from an article in *The Guardian*, 10 April 2022, by Robin McKie)

Example:

0. *more* _____

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

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 (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.

Hitler's favourite artists: why do Nazi statues still stand in Germany?

A photograph from 1940 **_0_ (SHOW)** three conquering Nazis in Paris against the backdrop of the Eiffel Tower. Within a few years one of these men, Adolf Hitler, was dead by his own hand; another, Albert Speer, **_1_ (WRITE)** his memoirs in Spandau prison, having eluded a death sentence at the Nuremberg trials. But the third, Arno Breker, was alive and free, making sculptures in the new West Germany that in their bombast and iconography echoed those he **_2_ (MAKE)** during the Third Reich.

Breker **_3_ (TYPIFY)** the thesis of a remarkable new exhibition in Berlin that Hitler's favourite artists and sculptors survived the Third Reich and filled public spaces of the new Federal Republic of Germany with artworks scarcely different from those produced between 1933 and 1945.

In 1957, for instance, Breker **_4_ (COMMISSION)** to make a sculpture installed outside the Wilhelm-Dörpfeld-Gymnasium, a school in Wuppertal. The result was a larger than life bronze of Pallas Athene, the Greek goddess of war and wisdom, with a helmet, poised to throw a spear. "The iconography is just the same as if we **_5_ (BE)** in the Nazi era," says the exhibition's curator, Wolfgang Brauneis.

Breker had been lionised by the leaders of the Third Reich. In 1944, he figured on the list of 378 "Gottbegnadeten" or "divinely gifted" artists whom Hitler and Nazi chief propagandist Joseph Goebbels exempted from military duty. In 1936, Hitler made Breker official state sculptor, **_6_ (GIVE)** him a large studio and 43 assistants. Three of his sculptures, *The Party*, *The Army*, and *Striding Horses*, were prominently displayed at the entrance to Speer's New Reich Chancellery in Berlin.

From 1937 until 1944, Breker was among hundreds of German artists whose work was shown in an exhibition designed to showcase what **_7_ (THINK)** of as the right kind of art by the Nazis. Much of it eulogised German sacrifice in the First World War or neo-classical heroic sculptures such as Breker's *Prometheus*.

It was expected that Breker's status as image maker for the Nazis **_8_ (MAKE)** him persona non grata in the new German republic after the war. On the contrary, he benefited from an old boys' network of Nazis: his Pallas Athene in Wuppertal was made possible by the intercession of fellow "divinely gifted" architect Friedrich Hetzelt.

Despite **_9_ (FIRE)** as professor of visual arts in Berlin as a Nazi fellow traveller in 1948, Breker went on to thrive professionally, designing sculptures for Dusseldorf's city hall. He also made busts of political leaders including Konrad Adenauer, the Federal Republic's first chancellor. True, when the Pompidou Centre in Paris in 1981 staged a Breker retrospective, there were protests from anti-Nazi activists. Four years later, though, his posthumous reputation was boosted when the Schloss Nörvenich became an Arno Breker Museum, which **_10_ (ATTRACT)** visitors ever since.

Breker was not an unusual case. Among Nazi artists there was Hermann Kaspar, who designed wood inlays for the New Reich Chancellery. Hitler **_11_ (MUST / TAKE WITH)** the inlay of the oversized desk in his study that depicted the mask of Mars, god of war, behind which a sword was crossed with a lance as Speer recalled in his memoirs. "Well, well," Hitler reportedly told Speer. "When the diplomats sitting in front of me at this table **_12_ (SEE)** it, they will learn to be afraid."

Although Kaspar is said **_13_ (RECEIVE)** numerous state commissions before and during the war, he could continue with his work after the war, finishing what he had started under the Third Reich. He also began his monumental wall mosaic for the Congress Hall of Munich's German Museum in 1935, finally completing it in 1955.

Brauneis concludes: "In the Third Reich, no artist **_14_ (GIVE)** a chance to exhibit their works of art if they did not support the Nazis. All these people sit there as they did before the Third Reich. Just as if nothing **_15_ (HAPPEN)** – they are acting out a Ghost Sonata that leaves Strindberg standing."

(Adapted from an article in *The Guardian*, 7 September 2021, by Stuart Jeffries)



M 2 3 1 2 4 2 1 1 1 0 9

Example:

0. *shows* _____

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



Pagina vuota



M 2 3 1 2 4 2 1 1 1 1

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