



Codice del candidato:

Državni izpitni center



M 2 2 2 2 4 1 1 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

Venerdì, 26 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) 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. 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.

Keeping Alaska wild and pristine is a decades-long mission

Katmai National Park – The first brown bear appears as soon as we've set up camp. It emerges as if from thin air in the fields of sedge grass and lupine that sprawl at the base of the glaciers. Amber, lustrous, fat, the bear glances at me and my family, clustered with our tents, and saunters nonchalantly past. It's here, on the Alaska Peninsula where I think most about the abundance inherent in a healthy landscape, and where I think most about what is currently at stake.

In the summers of their twenties, my parents built and ran one of Alaska's first bear-viewing lodges on the peninsula's Pacific coast. Every summer, when millions of salmon migrate upstream from the sea, brown bears gather along the region's rivers in larger numbers than anywhere else on earth to fish and fatten up. For five years, at a remote cove called Chenik, my parents guided people to watch them. In a region once open to trophy hunting, they came to know more than 20 bears as individuals, working to establish the mutual tolerance and trust that can allow humans and bears to peacefully coexist.

About 60 miles northwest of Chenik, a Canadian mining company is getting closer to reaching its 20-year quest to mine a copper and gold deposit on the north of the Alaska Peninsula, below a stretch of rolling tundra dotted with lakes and wetlands. If built, Pebble Mine would be the largest open-pit mine on the North American continent. In an earthquake-prone region, it would use earthen dams to store hundreds of millions of tons of toxic mine tailings – including selenium, mercury, arsenic, and sulfuric acid – in the headwaters of the region's pristine watersheds, in perpetuity.

Proponents of the mine back it as a boost to the local economy, but according to a July poll, the majority of Alaskans feel that the environmental risks of the project are too numerous to lend their support.

Under the Trump Administration, the mine's permitting process had been fast-tracked, and although it's currently delayed until the mine presents further plans for mitigating environmental harm, the process is in its final stages. If the mine tailings leached into the water table, the ecosystem would be poisoned, and the habitat of hundreds of species – including the world's largest sockeye salmon population, over 190 species of birds, and a third of the brown bears remaining in the United States – could be irreversibly lost.

"In a place that is home to so many lasts, the last great salmon run, the last intact brown bear habitat, so much rides on the pristine nature of the ecosystem," explains Drew Hamilton, a former staff member of the Alaska Department of Fish and Game. "Putting a mine and a port, power plant, and workers in areas with these bear densities is a recipe for disaster."

When my parents, Leslie and Kirk Johnson, arrived at Chenik in the 1980s, a shift had begun in the way people in Alaska thought about brown bears. Biologists had discovered that if human presence could be managed consistently over time – by limiting visitors to small guided groups, reading and respecting bears' behavior, and never exposing bears to food – certain populations of bears could learn to live with a **nonintrusive** human presence. In such conditions, the bears would no longer be seen as a hunting commodity or a threat, but something to be appreciated in their wild state.

Line 33

The concept of guided bear-viewing has flourished over time. Today, tens of thousands of people come to see Alaska's bears each summer, and millions admire them from afar via live webcams. "The bears' tolerance," says my mother, "inspires honor and awe."

My brother Devin and I were infants when our parents first brought us into bear country. In the 1990s, my parents worked tirelessly to include Chenik in the protected area around the nearby McNeil River Brown Bear Sanctuary. The lodge they helped to build was eventually burned to the ground during heated disputes between trophy hunters and bear-viewers, but the land is now protected.

As the coronavirus pandemic unfolded, my brother and I returned home this summer to live with our parents for the first time in our adult lives. Unexpectedly reunited as a family, we decided to reconnect with the landscape that had fostered our appreciation for bears: by returning to the region where my parents had learned the lessons of stewardship that they passed on to us.

The air taxi drops us off in a sprawling tidal grassland to the south of Chenik. As far as the eye can see, golden, flax, and copper-colored bears graze on sedge before a wall of glaciated volcanoes.



Fields brim with lupine, silverweed, and geranium in every shade of purple and blue; songbirds trill and chirp in the trees. The animals ignore our presence completely, as if we've been there all along. And I consider how my brother and I – a wildlife biologist and a photographer – chose our professions, perhaps unconsciously, as acts of service to the places that have shaped us.

(Adapted from an article in *National Geographic*, 25 September 2020, by Acacia Johnson)

Example:

0. Where did the family put up their tent?

In Katmai National Park.

1. What is the bear's reaction to the presence of the campers?

2. Why do Alaskan bears gain weight in summer?

3. What triggered the interest of a Canadian mining company in the Alaskan Peninsula?

4. What argument do the supporters of the mine use when confronted with the locals?

5. The area is home to "many lasts". What does the phrase "many lasts" refer to?

6. In order to avoid attacks, what should bears not be tempted by?

7. What does the word *nonintrusive* in line 33 suggest?

8. How is the bears' behaviour perceived by tourists taking the guided tours?

9. What did the conflict between the two groups of tourists result in?

10. What did the author and her brother learn as children?

11. What inspired the career paths of the author and his brother?



Task 2: Matching

Match statements 1–9 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.

‘Catwalk diversity is here to stay – we’ve never been more visible’: Kenya Hunt

A “Black women are in fashion,” one editor casually said to me in Paris following a runway show. The skin on my arms felt prickly and my stomach tight in the way it does when I feel a conversation taking a particular kind of turn. I found it curious that someone would use the temporal language ascribed to clothing and fleeting fashions to frame an entire people. It felt wrong. It sounded wrong. And yet I kept hearing similar observations while travelling the runway show circuit and doing all manner of panel discussions about diversity and inclusion in fashion in general.

B “With so many black women appearing on magazine covers and catwalks, do you think this is just another trend?” a white news anchor asked me another time, mid-broadcast. That was in 2018. Now, six months into the Great Pause, the front row as we know it is on hold. The shows may have temporarily moved online and to individualised one-to-one appointments, but the power structure the front row represents is very much still here.

C Until recently, the fashion week catwalks were a common occurrence. There were shopping mall fashion shows. Church fashion shows. School charity fashion shows. And pet fashion shows. There were entire weeks filled with fashion shows in cities all over the world – Tel Aviv, Dakar, Lisbon, Bogotá, Reykjavík, Miami, Moscow, Copenhagen, Lagos. But now, only a few hold the kind of power that impacts the way people dress and perceive themselves. And they take place in just four cities: New York, London, Milan and Paris.

D To sit in the front row of a luxury fashion show in one of these cities, home to the world’s oldest and most storied houses, is to experience a unique set of conflicting emotions, particularly as a black woman. Because the rise of black women is the talking point that has been most attached to the label of short-lived trend. One white editor went as far as to describe it to me as a bubble bound to burst.

E On the surface, the front row is a thrill. There’s the appeal of gaining entry to a rarefied world filled with the finest clothes human hands can make, designed by some of the most skilful couturiers known to woman. A tiny little alternate universe populated by the rich, influential, beautiful and famous, along with the insiders powerful enough to determine who will become famous next. The front row is where the people deemed most integral to the success of those clothes – retailers, celebrities, stylists, journalists, popular internet personalities and clients – converge. Spaces are limited. The invited are few. The idea is mind-blowing nonetheless. But, below the surface, a seat on the front row for someone like me means a heightened consciousness of the many who are left out.

F Black women have gone from the fringes to the forefront of the conversation, but we still aren’t the primary storytellers and we remain criminally under-represented in positions of power. Much has been made of the fact that we are, at long last, “in”. Black women, but also a variety of women who exist beyond the narrow standard of old: Muslim women, non-binary women, women over the age of 50, little women, women with Down’s syndrome, bigger women, wheelchair-using women, and more.



G But this language is inaccurate, because our emergence is not a fleeting trend in the manner of incoming skirt shapes and outgoing hemlines. Instead, it represents a paradigm shift away from fashion’s entire history so far. Fashion has long existed around the famous, influential and aristocratic. And those groups were exclusively white until recently. But fashion has spent the past decade slowly and finally opening its borders to communities of people who weren’t included or even considered. If you ask these women, their inclusion is not a “moment” but the result of tireless campaigns and organised efforts to break through mind-numbing homogeneity. All it takes is a cursory glance at the landscape to get the gist. We’ve never had more visibility than we do now. This is particularly so with black women, where our presence finally goes beyond the surface and the covers of magazines.

(Adapted from an article in *The Guardian*, 26 September 2020, by Kenya Hunt)

Example:

Some fashion shows are less influential than others.

Paragraph

(0) C

Paragraph

The improved position of black female models is the result of a longer process of taking action.

(1) _____

Black female models are expected to go out of fashion.

(2) _____

Moving fashion shows online has not really affected people in power.

(3) _____

Not many people get to occupy the most influential position in fashion.

(4) _____

The breakthrough of black women is not about appearance only.

(5) _____

The use of language referring to black women in fashion makes the author react physically.

(6) _____

Despite their current popularity, black female models do not have much say in the fashion industry.

(7) _____

Gaining influence in the fashion world causes great excitement.

(8) _____

The number of fashion shows has been reduced lately.

(9) _____



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.

How ancient Egyptian cosmetics influenced our beauty rituals

The mysteries of the ancient Egyptians are vast, but their beauty tricks are _0_ secret. Makeup might seem like a modern phenomenon – one that _1_ grown into a multi-billion-dollar industry – but cosmetics were equally important to daily life in the ancient world. From the earliest era of the Egyptian empire, men and women _2_ all social classes liberally applied eyeliner, eyeshadow, lipstick, and rouge.

The perceived seductiveness of Egyptian civilization has a lot to do with _3_ we've glamorized its two most famous queens: Cleopatra and Nefertiti. In 1963, Elizabeth Taylor defined the chic Egyptian look when she portrayed Cleopatra in the eponymous epic. In 2017, Rihanna perfected it when she paid tribute _4_ Nefertiti on the cover of *Vogue Arabia*. In their homages, both beauty icons wore saturated blue eyeshadow and thick, dark eyeliner.

Yet ancient Egyptians didn't _5_ apply makeup to enhance their appearances – cosmetics also had practical uses, ritual functions, or symbolic meanings. Still, they took their beauty routines seriously. The hieroglyphic term for makeup artist derives from the root "sesh," _6_ translates as "to write" or "to engrave", suggesting that a lot of skill was required to apply "kohl" or lipstick.

The most refined beauty rituals were carried out at the toilettes of wealthy Egyptian women. A typical regimen for such a woman living during the Middle Kingdom would _7_ been indulgent, indeed. Before applying any makeup, she would first prepare her skin. She might exfoliate with Dead Sea salts or luxuriate in a milk bath. She could apply incense pellets to her underarms as deodorant, and floral- or spice-infused oils to soften her skin. Egyptians also invented a natural method of waxing with a mixture of honey and sugar. "Sugaring," as it's called today, has been revived by beauty companies as a _8_ painful alternative to hot wax.

The lavish apparatuses, containers, and applicators used in these treatments represented rebirth and regeneration, and the act of grinding pigments on an animal palette was thought to grant the wearer special capabilities _9_ overcoming the creature's power. (Members of the lower classes used more modest tools when applying their _10_ makeup.) The servant would create eyeshadow by mixing powdered malachite with animal fat or vegetable oils. While the lady sat at her toilette, before a polished bronze "mirror," the servant would use a long ivory stick – perhaps decorated _11_ an image of the goddess Hathor – to sweep on the rich green pigment. Just as women do today, eyeshadow would be followed with a thick line of black kohl around her eyes.

The final touches to this lady's makeup would, of course, be red lipstick – a classic look _12_ today. To make the paint, ochre was typically blended with animal fat or vegetable oil, though Cleopatra was known to crush beetles for her perfect shade of red. These highly toxic concoctions, often mixed with dyes extracted from iodine and bromine mannite, could lead to serious illness, or sometimes death – possibly where the phrase "kiss of death" derives _13_.

We might closely associate the Egyptians with their dramatic beauty looks largely because of their prolific use on mummies and death masks. Instead _14_ depicting their subjects' real features, these cartonnage masks and wooden coffins portray idealized youths with smooth skin and kohl-rimmed eyes. In fact, mummification itself followed many of the daily self-care rituals Egyptians followed while alive. Ointments for softening the skin took on religious significance when they were used to oil _15_ body, and even cosmetics were sometimes applied.

The singular Egyptian aesthetic – from architecture to art to makeup – has captured the modern imagination for its elegance, exoticism, and style. Yet, the ancient kingdom's influence on our beauty ideals is more direct through its inventions, down to the eyeliner and lipstick we still love to wear.

(Adapted from: <https://edition.cnn.com/style/article/ancient-egypt-beauty-ritual-artsy>, 3 March 2020, by Julia Wolkoff)



M 2 2 2 2 4 1 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. *no* _____

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.

Meet the man who started the illuminati

The 18th-century German **_0_ (THINK)** Adam Weishaupt would have been stunned if he had known his ideas would one day fuel global **_1_ (CONSPIRE)** theories, and inspire best-selling novels and blockbuster films.

Until he was 36, the vast majority of his compatriots would have been equally stunned to discover that this outwardly respectable professor was a dangerous enemy of the state, whose secret society, the illuminati, was seen to **_2_ (THREAT)** the very fabric of society.

Born in 1748 in Ingolstadt, a city in the Electorate of Bavaria (now part of modern-day Germany), Weishaupt was a **_3_ (DESCEND)** of Jewish converts to Christianity. He was orphaned at a young age, so his scholarly uncle took care of his education, and enrolled him in a Jesuit school. After completing his studies, Weishaupt became a professor of natural and canon law at the University of Ingolstadt, married, and started a family. On the surface, it was a **_4_ (CONVENTION)** enough career – until 1784, when the Bavarian state learned of his incendiary ideas.

A closer look at his upbringing, however, reveals that Weishaupt always had a restless mind. As a boy, he was an avid reader, consuming books by the latest French Enlightenment philosophers in his uncle's library. Bavaria at that time was deeply **_5_ (CONSERVE)** and Catholic. Weishaupt was not the only one who believed that the monarchy and the church used **_6_ (REPRESS)** to restrict freedom of thought. Convinced that religious ideas were no longer an adequate **_7_ (BELIEVE)** system to govern modern societies, he decided to find another form of "illumination," a set of ideas and practices that could be applied to radically reshape the way European states were run.

Freemasonry was steadily expanding throughout Europe in this period, offering attractive **_8_ (ALTERNATE)** to freethinkers. Weishaupt **_9_ (INITIAL)** thought of joining a lodge. Disillusioned with many of the Freemasons' ideas, however, he decided to found a new secret society of his own.

Weishaupt was not, he said, against religion itself, but rather the way in which it was practiced and imposed. His thinking, he wrote, offered freedom from all religious prejudices, cultivated the social virtues, and animated them by the great, feasible, and **_10_ (SPEED)** prospect of universal happiness. To achieve this, it was necessary to create "a state of liberty and moral equality, freed from the obstacles which subordination, rank, and riches, continually throw in our way."

On the night of May 1, 1776, the first illuminati met to found the order in a forest near Ingolstadt. Bathed in torchlight, there were five men. There they established the rules that were to govern the order. All future candidates for **_11_ (ADMIT)** required the members' consent, a strong reputation with well-established familial and social connections, and wealth.

Over the following years, Weishaupt's secret order grew considerably in size and **_12_ (DIVERSE)**, possibly numbering 600 members by 1782. They included important people in Bavarian public life, such as Baron Adolph von Knigge. Although, at first, the illuminati were limited to Weishaupt's students, the membership expanded to include noblemen, politicians, doctors, lawyers, and jurists, as well as **_13_ (INTELLECT)** and some leading writers.

Baron von Knigge played a very **_14_ (CONSIDER)** role in the society's organization and expansion. As a former Freemason, he was in favor of adopting rites similar to theirs. Members of the illuminati were given a **_15_ (SYMBOL)** "secret" name taken from classical antiquity: Weishaupt was Spartacus, for example, and Knigge was Philo. The membership levels also became a more complex hierarchy. There were a total of 13 degrees of initiation, divided into three classes. The first culminated in the degree of *illuminatus minor*, the second *illuminatus dirigens*, and the third, that of king.

(Adapted from an article in *National Geographic*, by Isabel Hernández)



M 2 2 2 2 4 1 1 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. *thinker* _____

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



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