



Codice del candidato:

**Državni izpitni center**



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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, 28 maggio 2022 / 60 minuti (35 + 25)**

*Materiali e sussidi consentiti:*

*Al candidato è consentito l'uso della penna stilografica o della penna a sfera.*

**MATURITÀ GENERALE**

#### INDICAZIONI PER IL CANDIDATO

**Leggete con attenzione le seguenti indicazioni.**

**Non aprite la prova d'esame e non iniziate a svolgerla prima del via dell'insegnante preposto.**

Incollate o scrivete il vostro numero di codice negli spazi 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

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

#### This is going to hurt

The decision to work in medicine is basically a version of the email you get in early October asking you to choose your menu options for the work Christmas party. No doubt you'll choose the chicken, to be on the safe side, and it's more than likely everything will be all right. But what if someone shares a ghastly factory farming video on Facebook the day before and you inadvertently witness a mass debeaking? What if Morrissey dies in November and, out of respect for him, you turn your back on a lifestyle thus far devoted almost exclusively to consuming meat? What if you develop a life-threatening allergy to escalopes? Ultimately, no one knows what they'll fancy for dinner in sixty dinners' time.

Every doctor makes their career choice aged sixteen, two years before they're legally allowed to text a photo of their own genitals. When you sit down and pick your A levels, you're set off on a trajectory that continues until you either retire or die. At sixteen, your reasons for wanting to pursue a career in medicine are generally along the lines of 'My mum/dad's a doctor', 'I quite like *Holby City*' or 'I want to cure cancer'. Reasons one and two are ludicrous, and reason three would be perfectly fine – if a little earnest – were it not for the fact that's what research scientists do, not doctors.

Personally, I don't remember medicine ever being an active career decision, more just the default setting for my life – the marimba ringtone, the stock photo of a mountain range as your computer background. I grew up in a Jewish family (although they were mostly in it for the food); went to the kind of school that's essentially a sausage factory designed to churn out medics, lawyers and cabinet members; and my dad was a doctor. It was written on the walls.

Because medical schools are oversubscribed ten-fold, all candidates must be interviewed, with only those who perform best under a grilling being awarded a place. It's assumed all applicants are on course for straight As at A level, so universities base their decisions on nonacademic criteria. This, of course, makes sense: a doctor must be psychologically fit for the job – able to make decisions under a terrifying amount of pressure, able to break bad news to anguished relatives, able to deal with death on a daily basis. They must have something that cannot be memorized and graded: a great doctor must have a huge heart and a distended aorta through which pumps a vast lake of compassion and human kindness.

At least, that's what you'd think. In reality, medical schools don't care about any of that. They don't even check you're OK with the sight of blood. Instead, they fixate on extracurricular activities. Their ideal student is captain of two sports teams, the county swimming champion, leader of the youth orchestra and editor of the school newspaper.

As you might imagine, learning every single aspect of the human body's anatomy and physiology, plus each possible way it can malfunction, is a fairly gargantuan undertaking. But the buzz of knowing I was going to become a doctor one day propelled me towards my goal through those six long years. Then there I was, a junior doctor. It was finally time to step out onto the ward armed with all this exhaustive knowledge and turn theory into practice. It came as quite a blow to discover that I'd spent a quarter of my life at medical school and it hadn't remotely prepared me for the existence of a house officer.

During the day, the job was manageable, if mind-numbing and insanely time-consuming. You turn up every morning for the 'ward round', where your whole team of unenthusiastic doctors wanders nonchalantly past each of their patients. You trail behind like a hypnotized duckling, your head cocked to one side in a caring manner, noting down every pronouncement from your seniors. Then you spend the rest of your working day (plus generally a further unpaid four hours) completing these dozens, sometimes hundreds of tasks – filling in forms, making phone calls. Not really what I'd trained so hard for, but whatever.

The night shifts, on the other hand, made Dante look like Disney – an unrelenting nightmare. At night, the house officer is given a little paging device affectionately called a bleep and responsibility for every patient in the hospital. You're up on the wards, sailing the ship alone. A ship that's enormous, and on fire, and that no one has really taught you how to sail. You've been trained how to examine a patient's cardiovascular system, you know the physiology of the coronary vasculature, but even when you can

Line 44

Line 45



recognize every sign and symptom of a heart attack, it's very different to actually managing one for the first time. You're bleeped by ward after ward, nurse after nurse with emergency after emergency – it never stops, all night long.

It's sink or swim, and you have to learn how to swim because otherwise a ton of patients sink with you. I actually found it all perversely exhilarating. Sure it was hard work, sure the hours were bordering on inhumane and sure I saw things that have scarred my retinas to this day, but I was a doctor now.

(Adapted from *This is going to hurt* by Adam Kay, 2017, London: Picador)

**Example:**

0. What example does the author use to illustrate that people tend to change their minds?

***Christmas menu.***

1. How would Morrissey's hypothetical death affect the author's choice of Christmas dinner?

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2. Which aspect of their religion does the author's family find most appealing?

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3. What does the metaphor "sausage factory" suggest about the school the author went to?

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4. What do all future medical students have in common in terms of academic performance?

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5. Besides extensive knowledge, what essential virtues should all doctors possess?

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6. Why does the author find the admission criteria of medical schools absurd?

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7. What was the first challenge the author faced after finishing his studies?

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8. What does the author think about the attitude of senior doctors to the patients?

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9. Which aspect of the junior doctors' daytime duties is the author critical of?

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10. What does the expression "enormous, and on fire" in line 44–45 suggest?

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## B) CONOSCENZA E USO DELLA LINGUA

### Task 1: Gap fill

There is one word missing in each gap. Write the missing words in the spaces on the right. All contracted forms with the exception of *can't* count as two words. There is an example at the beginning: Gap 0.

#### Why you should read the classics

In 1815, Edmond Dantes was betrayed by his friends on his wedding day and imprisoned for 14 years 0 making a daring escape from the clutches of his demise. By the time he escaped, he 1 lost everything he deemed valuable. Invigorated by his desire for vengeance, he actively sought out the whereabouts of his betrayers, 2 to simply kill them but to cause as much suffering as he could on their unsuspecting lives.

Such is the synopsis to *The Count of Monte Cristo* by Alexandre Dumas. It is one of those tales which make you sincerely hope 3, as the story gradually unfolds, Dantes will secure his vengeance and leave you with a sense of satisfaction.

We all have books and authors we deeply admire 4 teaching us about our reality, endowing us with characters we can relate to, and immersing us in a completely different world that we enjoy interacting with, and dissociate from the dissatisfactions of our own world. But something makes *The Count of Monte Cristo* more exemplary of 5 the best of literature in that period had to offer, and elevates it to a classic.

So, what makes something a classic? Søren Kierkegaard, the 19th-century Danish philosopher, answered this question 6 considering the nature of a classic and the way we classify it. Kierkegaard says that a classic relies on the material as much as on the artist or the author's talent. The artist or author must match their inward gifts with what is present in the world. For example, *The Iliad* and *The Odyssey* by Homer are unique because, along with having rhetorical and grammatical mastery over words, the Trojan wars were presented to him 7 'epic' material. The harmony found between Homer's poetic abilities and the events and characters of the Trojan War is what made his work a timeless classic.

Classics, like the Homeric epics, are written in a time when 8 are shifts in political and cultural attitudes, giving the characters in the books a dilemma in which it becomes character-driven. This gives the protagonists or antagonists the vehicle 9 steer toward a developed ethic and purpose in life to find their place in the tales of history. A journey much 10 the one our own lives take. Therefore, classics are prolific in endowing us with characters and events that have made a tremendous impact on culture and the literature that follows, making 11 canonical and deserving of our attention because of their influence.

Other classics teach us about the capacity for courage and hope in humans and demonstrate that feelings of anguish and confusion during a tumultuous time are not new – inspiring hope for humanity that sees brighter days after a period of darkness. As the cliché goes, "history repeats 12," and we can harness the best of it for ourselves by reading classical literature. For these reasons, classic works of literature are not only timeless but unique in what they have to offer.

Thus, the classics should be honoured for their value and the inspiration they instil in readers. Even though the aforementioned classics were written in a different time 13 ours, with a differing political and cultural landscape, we get to engage with the characters and events on a more intimate level instead of from a strictly historical perspective.

They are like the roots from 14 the bark and branches find strength and grow. Since the classics help us recognize how our society was formed, they also continue to contribute to our contemporary culture. What we do in the present is crucial in deciding what befalls us in the future, and lessons from classic literature can undoubtedly 15 a role in shaping that future.

(Adapted from an article in *The Medium*, 14 September 2020, by Julia Healy)



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**Example:**

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## 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.

### Two stories from LGBTQ history of England

Individuals throughout history have lived radical private lives outside the accepted sexual and gender norms of the time, from Oscar Wilde to Virginia Woolf and Alan Turing. However, LGBTQ history is often hidden from view. **\_0\_ (EXPRESS)** of same-sex love and gender non-conformity has been restricted by both repressive social attitudes and criminal **\_1\_ (PERSECUTE)**. The few first-hand accounts of LGBTQ experience were often destroyed for self-protection. These are two of the surviving stories.

The first story concerns Walter Hungerford. He inherited Farleigh Hungerford Castle in 1523, when he was 20 years old. He became an attendant in Henry VIII's household and then went through a quick succession of marriages. He married his third wife, Elizabeth Hussey, in 1532. While Walter had power and influence, he was also cruel and **\_2\_ (ABUSE)**. He locked Elizabeth in a tower at Farleigh Hungerford, starved her and **\_3\_ (REPEAT)** tried to poison her. Eventually, Elizabeth started considering divorce, basing her case on his presumable homosexual activity. Yet despite the **\_4\_ (SEVERE)** of this charge and Hungerford's cruelty towards his wife, she was ignored. Hungerford's fortunes changed **\_5\_ (DRAMA)** in 1540, when his association with Thomas Cromwell, Henry VIII's increasingly influential minister, proved to be his downfall. Cromwell was arrested for treason in June 1540. At the same time, the Privy Council began to investigate the rumours surrounding the treatment of Hungerford's wife. He was beheaded on the same day as Thomas Cromwell. Their heads were mounted on spikes and displayed on London Bridge.

The second story takes place in the 18<sup>th</sup> century when among fashionable women a cult of same-sex 'romantic friendship' was accepted. Georgiana, Duchess of Devonshire obviously found the idea appealing. She was one of the most **\_6\_ (CHARISMA)** figures in Georgian society. Gee, as she was known affectionately, was renowned for her style and her **\_7\_ (INVOLVE)** in politics. In 1774, at the age of 17, she married William Cavendish, the 5<sup>th</sup> Duke of Devonshire. The marriage would prove **\_8\_ (HAPPY)**, though. On the bright side, however, as the wife of one of the richest men in the country, Georgiana could indulge her passion for fashion, introducing elaborate and tall hairstyles.

The nature of Georgiana's emotional and sexual life is **\_9\_ (DEBATE)**. While her husband took lovers, Georgiana is also said to have had a number of **\_10\_ (ACQUAINT)**, including what was known at the time as 'romantic female friendships' that went beyond socially accepted relationships between women of the period. Georgiana's romantic crushes could sometimes be too much for their female recipients. They went beyond the **\_11\_ (CONVENTION)** terms of endearment used between women of the period. It is thought that Georgiana's first romantic crush was on the much admired Mary Graham, who she met in 1777. The Duchess's letters to Mary that year reveal the **\_12\_ (DEEP)** of her feelings: *"You must know how tenderly I love you ... I am falling asleep and must leave you now, but I want to say to you above all that I love you, my dear friend, and kiss you tenderly."*

In 1782, when visiting Bath with her husband, she was introduced to Lady Elizabeth Foster (known as Bess). Gee and Bess struck up a very close friendship, and Gee invited Bess to live with her and her husband. This developed into a type of relationship that approached what might be termed 'polyamorous'. Bess became the duke's mistress, an **\_13\_ (ARRANGE)** which lasted 25 years. During that time, Bess and the duke had two **\_14\_ (LEGITIMATE)** children. Gee died in 1806, and Bess married William Cavendish to become Duchess of Devonshire herself. Georgiana left her personal papers to Bess, who destroyed many of them. We can only guess as to the exact nature of Georgiana's love of women.

By uncovering the LGBTQ stories that have survived, researchers can start to present the true **\_15\_ (DIVERSE)** of sexuality and gender in the history of England.

(Adapted from the English Heritage website: [www.english-heritage.org.uk/learn/histories/lgbtq-history](http://www.english-heritage.org.uk/learn/histories/lgbtq-history), and an article from Tatler, 28 January 2021, by Annabelle Spranklen)





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**Example:**

0. *Expression* \_\_\_\_\_

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**Pagina vuota**



# Pagina vuota



**Pagina vuota**