

Matura Examination 2017

ENGLISH

Advance Information

The written Matura examination in English consists of four main sections (total 90 credits in sections I-III):

Section I: Listening (credits: 14)

Multiple choice and questions

Section II: Reading Comprehension (credits: 20)

1. Short answer questions

Section III: Use of English (credits: 56)

1. Synonyms
2. Antonyms
3. Word Formation
4. Sentence Transformation
5. Open Cloze

Section IV: Writing, approx. 400 words (the mark achieved in this part will make up 50% of the overall mark)

Time management: the total time is 240 minutes. We recommend you spend 120 minutes on sections I-III, and 120 minutes on section IV.

Write legibly and unambiguously. Spelling is important in all parts of the examination.

Use of dictionary: You will be allowed to use a monolingual dictionary after handing in sections I-III.

The examination is based on Morgan Meis's article "Frank Lloyd Wright Tried to Solve the City", published in the "Critics" section of the May 22, 2014 issue of The New Yorker magazine.

Frank Lloyd Wright Tried to Solve the City by MORGAN MEIS

In: The New Yorker, May 22, 2014

Frank Lloyd Wright¹ hated cities. He thought that they were cramped and crowded, stupidly designed, or, more often, built without any sense of design at all. He once wrote, “To look at the
5 plan of a great City is to look at something like the cross-section of a fibrous tumor.” Wright was always looking for a way to cure the cancer of the city. For him, the central problem was that cities lacked essential elements like space,
10 air, light, and silence. Looking at the congestion and overcrowding of New York City, he lamented, “The whole city is in agony.”

A show currently at the Museum of Modern Art — “Frank Lloyd Wright and the City:
15 Density vs. Dispersal” — documents Wright’s attempts to fix the problem of the city. As it turns out, Wright wavered on² the matter. Sometimes he favored urban density. Other times he dreamed a suburban or rural fantasy.

20 The exhibit at MOMA³ is a single room. Entering it, you are confronted by a model and

drawings, from 1913, for the San Francisco Call Building, which wouldn’t have been out of place in Fritz Lang’s “Metropolis.”⁴ The drawings use heightened perspective and exaggerated angles, and they make the building look futuristic and imposing, even today. The show also features the plans, including an eight-foot model, for Wright’s famous mile-high skyscraper, known as the
25 Illinois, which would have been five hundred and forty-eight stories high and would have housed a hundred thousand people.

The center of the exhibition is taken up by a twelve-foot-by-twelve-foot model of “Broadacre City,” which was Wright’s plan for the perfect community. Each family would get an acre of land. Residential areas would be spaced out between areas for commerce, industry, parkland, and
30 agriculture. Everything would be connected by a complex design of streets and highways. “Imagine spacious landscaped highways,” Wright wrote. “Giant roads, themselves great architecture, pass public service stations, no longer eyesores, expanded to include all kinds of service and comfort.” Broadacre City is so broad, so horizontal, that it barely makes sense to call it a city anymore.

The subtitle of the MOMA show — “Density vs. Dispersal” — suggests a dilemma, a choice. Yet



¹ Frank Lloyd Wright (1867-1959) was an architect, interior designer, writer and educator, who created numerous iconic buildings and is recognised as one of the most important American architects of all time. In his drawings for homes and commercial buildings he famously aimed at structures that were in harmony with humanity and its environment, a philosophy that came to be known as "organic architecture".

² waver (on/over something) (v.): to hesitate and be unable to make a decision or choice

³ MOMA: Museum of Modern Art

⁴ "Metropolis" is a 1927 science-fiction drama film by the Austrian-German filmmaker Fritz Lang, set in a highly stylized futuristic city.

35 the more you look at Wright's plans — mile-high skyscrapers on the one hand, meticulously designed, spread-out, semi-rural communities on the other — the more you realize that Wright wasn't conflicted about density versus dispersal at all. These were just two versions of the same impulse to escape. Wright was a man saying, "Get me the hell out of here." Sometimes he wanted to go up. Sometimes he wanted to go out. If he pushed hard enough, upward or outward, Wright 40 thought that he could find enough space for us to fix the dehumanizing problems of the city. Wright spent his early childhood in a place he called "the Valley," near Spring Green, Wisconsin. The Valley, Wright wrote in his 1932 autobiography, was "lovable," "lying fertile between two ranges of diversified soft hills, with a third ridge intruding and dividing it in two smaller valleys at the upper end." There were natural lines of demarcation between different kinds 45 of terrain. Areas of bare land were set apart from concentrations of vegetable growth. Little houses were tucked in groves of trees here and there, along lanes "worm-fenced with oak-rails split in the hillside forests." A root house was "partially dug into the ground and roofed with a sloping mound of grass-covered earth." In short, there was room for each thing to be just what it needed to be. The Valley made such an impression on Wright's sensibilities that he created a code that would 50 make modern cities more like the Valley. He wrote plans and rulebooks for how skyscrapers should be built and cities designed, trying to find the right amount of space between structures and over all. For Wright, implicit rules for "proper spacing" were simply true and universal. They were cosmic rules, written into the land from time immemorial. As an architect and urban planner, Wright's job was simply to translate these rules into plans for the building of structures and cities. 55 In this way, Broadacre City makes a very specific kind of sense. Horizontal "spread" would leave room for parks, for personal space, for residential areas, for open vistas, and for light and air. Wright's vertical ambitions are a little harder to understand. How would towering skyscrapers holding a hundred thousand people create a sense of freedom and space? The answer is in the context. The mile-high Illinois is not a building that stands alone. It makes space in the city. It 60 allows for the other buildings to find their own height, even to be small. That's the wonder of Wright's city concepts. He envisioned his incredible urban structures as vertical "spreaders," just as he envisioned his planned communities like Broadacre City to be horizontal spreaders, giving different aspects of a community room to exist.

It is often noted that Wright brought "organic" ideas to architecture and urban planning. But 65 what do we mean by this? Wright's buildings have hard lines and rigid geometrical shapes. They don't look like trees. They aren't organic in the way of growing things. Instead, his buildings are constructed so that they "fit in" with their environment, with trees, forests, rivers, and streams. His homes—like the famous Fallingwater, in Western Pennsylvania — fit into the space of nature, and the space of nature, likewise, seems to fit in with them.

70 As it turned out, no American city ever adopted the rules that Wright concocted⁵, nor did the suburbs (they turned spread into sprawl).⁶ The Call Building, the Illinois, Broadacre City — none was ever built. Wright could never let go of his inborn sense of "proper spacing." When this *idée fixe* worked, it really worked, as with Fallingwater. But cities and nature grow differently than Wright hoped they would. There are swamps in nature. There are deserts so sparsely vegetated that 75 they create spread beyond anything Wright imagined for his communities. Cities have their own

⁵ concoct (v.): to make something by mixing different things; here: to make up

⁶ sprawl (n.): a large area covered with buildings that spreads from the city into the countryside in an ugly way (also: urban sprawl)

spacing, their own inner laws, and those laws don't seem to mesh with the laws of the Valley. The adjective "organic" can refer to gentle hills and dales⁷, or to the crazed space inside an ant's nest. Wright was often annoyed that the wondrous laws of the Valley were resisted by the outside world, the real world. Perhaps he was right to be annoyed. There is something maddening and
80 melancholy about how true beauty is so un-extendable. Beauty doesn't go where we want it to go, leaving so much of our world mired⁸ in ugliness — what Wright called "the drab."⁹

But this, too, is a fact about the world. Modern cities are hives and tangles and piles. Frank Lloyd Wright didn't have these sorts of metaphors in his repertoire. At the beginning of the twenty-first century, perhaps the dominant feeling is that there isn't a way out of the city, either
85 vertically or horizontally. Like it or not, the city can no longer be escaped. To live in the city, then, you have to go further inside. That's a directional metaphor Wright never explored: inward. Perhaps the space and the freedom to be found within cities is within the tangle, in the nooks and crannies¹⁰, within the density of the hive. Inside the cramped space of the city, one is forced to confront oneself, to figure out who to be and how to be it, from the inside out.

⁷ dale (n.): valley

⁸ mire (v.): cover or spatter with mud, from mire (n.), an area of deep mud; here: being stuck (drowned) in mud

⁹ drab (adj.): without interest or colour; dull and boring; here: something dull and boring

¹⁰ nook (n.): a small quiet place or corner that is sheltered or hidden from other people cranny (n.): a very small hole or opening, especially in a wall; in every nook and cranny (idiom): in every part of a place

Section I — Listening (total credits: 14)

You will hear an excerpt from “The Belly of the Beast”, a Radio Lab podcast in which presenters Jad Abumrad and Robert Krulwich set out to examine New York City. Looking at some of the often hidden parts of a city, they find out how much the “beast” that is the city of New York in fact resembles a gigantic organism.

Task: Before the listening starts, you will have two minutes to consider the questions below. You will then hear the podcast twice, with a one-minute pause between. For each multiple-choice question, circle the option, A, B or C, which completes the sentence or answers the question best according to what you hear (1 credit each). In the case of short answer questions, write maximum two complete sentences (1 credit each for content and correct use of language).

Your answer sheet for this part of the exam will be collected 10 minutes after the listening is completed.

14 credits

a. Jad Abumrad goes underground...

- A. ... to examine how energy goes in and out of a city.
- B. ... to a new water supply tunnel, which he compares to the blood vessels of a living creature.
- C. ... because he’s always wanted to climb 280 to 800 feet below the streets of Manhattan.

b. In 1842, New Yorkers celebrated...

- A. ... by ringing church bells, setting off fireworks in City Hall Park and turning on a fountain.
- B. ... the activation of a fountain with cannon fire, ringing church bells and setting off fireworks.
- C. ... by firing cannons on Broadway, going to church and gathering at a fountain in Central Park.

c. Shortly after that celebration, water usage...

- A. ... decreased and the pipes that supply water to buildings broke down.
- B. ... increased, plumbing was put in and the kids were playing in the rain.
- C. ... rose quickly, for example because of indoor plumbing and water closets.

d. Ten years later, New York City was out of water again. The city is compared to a kind of monster because...

- A. ... the city’s demand for water was constantly high and it used up its reservoirs very quickly.
- B. ... the city council built tunnels and kicked people off their land.
- C. ... the city was always hungry and people followed the water to its reservoirs.

e. Researcher Geoff West came to understand how cities grow when he ...

- A. ... suggested that if an organism doubled in size, it would not require twice the energy to stay alive.
- B. ... found out that doubling the size of an organism did not mean a doubling of the cells.
- C. ... looked at a range of biological data collected from various creatures.

f. Big cities can be compared to big creatures because both...

- A. ... move to a particular beat.
- B. ... are similar in terms of efficiency when compared to their smaller counterparts.
- C. ... grow according to a similar pattern.

g. Define the term 'basal metabolic rate' as used in the podcast.

h. When comparing various basal metabolic rates the term Watts instead of Joules is used because...

- A. ... it describes that something is powered through a system.
- B. ... it does not make any difference when it comes to the numbers the presenters discuss.
- C. ... it describes the energy required by an organism.

i. Explain 'city psychology', and its causes and effects.

j. One can prove that cities have made the increase in consumption possible by showing how ...

- A. ... cities and consumption have grown parallel to each other.
- B. ... more and more people move to cities because they want more of everything.
- C. ... 80% of Americans already live in cities.

k. To conclude, how might cities also be able to present solutions to the problems which they are shown to cause in the first place?

Section II — Reading Comprehension (total credits: 20)

1. Short answer questions. Referring to the text, write complete short sentences (max. 2) to answer the questions in your own words. You are awarded 2 credits each for content and correctness of language.

20 credits

a. As the title suggests, Frank Lloyd Wright tried to “solve the city”. Which problems, i.e., what aspects of the city and life in the city did he want to address?

b. How did Frank Lloyd Wright attempt to “fix the problem of the city”?

c. How, according to the author of the article, might the subtitle of the MOMA exhibition be misleading?

d. How was the place where Frank Lloyd Wright used to live as a small child essential for his later designs of cities?

e. In view of the entire article, why and in what ways did Wright eventually fail to “solve the city”?

Section III — Use of English (total credits: 56)

1. **Synonyms.** Find a synonym or short phrase to replace the words indicated. The word or phrase must fit in with the structure of the sentence in the text and must not change its meaning. **10 credits**

- a. central (adj.) (line 8) _____
- b. suggests (v.) (34) _____
- c. meticulously (adv.) (35) _____
- d. impulse (n.) (38) _____
- e. kinds (n.) (44) _____
- f. in short (idiom) (48) _____
- g. specific (adj.) (55) _____
- h. wonder (n.) (60) _____
- i. envisioned (v.) (61) _____
- j. likewise (adv.) (69) _____

2. **Antonyms.** Give a word or short phrase with the opposite meaning to replace the following words as used in the text. Do not use the word 'not'. **5 credits**

- a. crowded (adj.) (line 2) _____
- b. expanded (v.) (32) _____
- c. partially (adv.) (47) _____
- d. allows (v.) (60) _____
- e. proper (adj.) (72) _____

3. **Word formation.** Consider the words taken from the text and use the appropriate word from the same word family (i.e. derived from the same root word) to complete the sentences below. Use only one word to complete the gaps and do not change the sentences given. **15 credits**

- a. essential (line 9)
Despite all his annoying habits, he is in _____ still a really likable person.
- b. agony (12)
I spent days _____ about whether I should take the job or not.
- c. fantasy (19)
To no one's surprise, the entire class have done _____ well in the exam.
- d. commerce (29)
This is one of the _____ most successful computer games of all time.
- e. industry (29)
Nowhere was _____ development so heavily directed by the state as in Russia.
- f. sense (33)
I think it is a _____ idea to take a taxi home.
- g. choice (34)
As the common saying has it, beggars can't be _____.
- h. dispersal (37)
Using tear gas, the police _____ the crowd of protesters.

i. impression (49)

Neil Gaiman's *American Gods* is an _____ dark and witty book, masterfully told in a voice that will enchant readers.

j. code (49)

The technology from the Germans' Enigma ciphering machines was _____ by British mathematician Alan Turing, which turned out to be a breakthrough for the Allied forces.

k. implicit (52)

It is not yet clear what the _____ of the new rules are for small businesses.

l. specific (55)

Remember to _____ your size when ordering.

m. residential (56)

Many people who work in the city actually _____ in neighbouring towns.

n. vegetated (74)

The effects of climate change have damaged much of the region's native _____.

o. dominant (84)

The Seattle skyline is _____ by the Space Needle.

4. **Sentence transformation.** Using the word given in bold, complete the sentences so that the second sentence has the same meaning as the first. You must not change the word given. Where indicated, start or end with the phrase given. Rewrite or complete the entire sentence, not just parts of it. **12 credits**

a. He once wrote, "To look at the plan of a great [c]ity is to look at [...] the cross-section of a fibrous tumor." (4-6) **LIKE**

He once wrote that... _____

b. The drawings use heightened perspective and exaggerated angles, and they make the building look futuristic and imposing, even today. (22-23) **WHICH**

The drawings... _____
_____ and imposing, even today.

c. Broadacre City is so broad, so horizontal, that it barely makes sense to call it a city anymore. (33)

ALMOST

Because... _____
_____ a city anymore.

d. If you pushed hard enough [...], Wright thought that he could find enough space for us to fix the dehumanizing problems of the city. (39-40)

UNLESS

Wright ... _____

e. The Valley made such an impression on Wright's sensibilities that he created a code that would make modern cities more like the Valley. (49-50)

THAT

Because of... _____
_____ ...a code that would make cities more like the Valley.

f. How would towering skyscrapers [...] create a sense of freedom and space? The answer is in the context. (57-59)

CAN

The answer to the... _____
_____ in the context.

g. He envisioned his incredible urban structures as vertical "spreaders," just as he envisioned his planned communities like Broadacre City to be horizontal spreaders [...]. (61-62)

ONLY

Not... _____
_____ ... planned communities like Broadacre City to be horizontal spreaders.

h. It is often noted that Wright brought "organic" ideas to architecture and urban planning. (64) **NOTE**

_____ ... to architecture and urban planning.

i. As it turned out, no American city ever adopted the rules that Wright concocted, [...]. (70) **NEVER**

To this day, the rules... _____

j. ... cities and nature grow differently than Wright hoped they would. (73-74)

GROWTH

The... _____

k. Like it or not, the city can no longer be escaped. (85)

CANNOT

Like it or not, ... _____

l. Inside the cramped space of the city, one is forced to confront oneself, to figure out who to be and how to be it, from the inside out. (88-89)

MUST

Inside the cramped space of the city, ... _____
_____ from the inside out.

5. **Open cloze.** Complete the text below by writing one word in each space.

14 credits

Excerpt from: "London's Big Dig Reveals Amazing Layers of History," by Roff Smith

In a brightly lit laboratory above the Museum of London Archaeology (MOLA), conservator Luisa Duarte gently cleans a large fresco. It was discovered and brought _____ the museum from a construction site in the heart of London's financial district. Workers digging the foundation for a new building had uncovered the ruins of an early Roman building. The museum's experts dated it to around A.D. 60, _____ this one of the earliest Roman frescoes yet found in London. At nearly ten feet long and more than six feet high, it is also one of the largest and _____ complete.

"_____ commissioned this was seriously rich," says Duarte, gently prying away clumps of moist earth _____ the fresco's surface. "A wealthy merchant, perhaps, or a banker. Somebody with taste and money and style. This bit of red, for example, appears to be cinnabar, an expensive and rarely used pigment. We come _____ it occasionally but only on the very finest work."

Archaeologists believe the fresco adorned a building demolished around A.D. 100. It was replaced _____ a new basilica and forum, the largest the Romans ever built north of the Alps. Entire neighborhoods were leveled. It was the first of many urban renewal projects _____ the next 1,900 years.

Peel _____ the pavement of an old city like London and you'll find just about anything. As one of Europe's oldest capitals, London has been continuously occupied _____ millennia. As a result, the modern city sits _____ a rich archaeological layer cake, 30 feet _____ in some places.

The challenge for archaeologists is that London is also a busy city of more than eight million people. It is _____ of crowded streets, skyscrapers, and architectural gems. Opportunities to look beneath the concrete are few and brief. But large engineering projects and a building boom in the archaeological heart of London have created one of _____ opportunities.

Archaeologists now have a rare chance to explore the city's deep past.

Adapted from "London's Big Dig Reveals Amazing Layers of History," by Roff Smith, in National Geographic, February 2016

Source: <http://community.cengage.com/IS/worldhistory/storiesmakinghistoryupdates/b/weblog194/archive/2016/05/02/london-39-s-big-dig> (Download 9/1/17)