



Nacionalni centar  
za vanjsko vrednovanje  
obrazovanja

Adesivo per l'identificazione

INCOLLARE ATTENTAMENTE

# LINGUA INGLESE

## LIVELLO SUPERIORE

DRŽAVNA MATURA  
šk. god. 2024./2025.

ESAME DI LETTURA  
(Reading Paper)

---

ENGA.70.IT.R.K1.24



62484

Come contrassegnare le risposte sul foglio per le risposte:



Come correggere gli errori sul foglio per le risposte:



C

IK

La risposta esatta ricopiata

Parafa (firma breve)

PREMERE QUI E STRAPPARE!



Nacionalni centar  
za vanjsko vrednovanje  
obrazovanja

# DRŽAVNA MATURA

LINGUA INGLESE – livello superiore  
Esame di lettura

1 2 3 4 5 7 8 9 0

Adesivo per l'identificazione  
**INCOLLARE ATTENTAMENTE!**

E  
N  
G  
1  
A

Foglio per le risposte

D-S070

	A	B	C	D	E	F
1.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
14.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
15.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
16.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
17.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>
18.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>

	A	B	C	D	E	F	G	H
19.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

ENGA.70.IT.R.L1.02



62485

NON FOTOCOPIARE IL  
MODULO VIENE SOTTOPOSTO  
A LETTURA OTTICA

NON SCRIVERE NEI  
RIQUADRI PER LE RISPOSTE

Segnare in questo modo: **X**

ENG1A

25.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
26.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
27.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
28.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
29.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
30.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
31.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
32.	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>					
	A	B	C	D	E	F	G	H	I	J	K	L	M
33.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
34.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
36.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
37.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
38.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
39.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
40.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

---

## INDICAZIONI GENERALI

Leggi con attenzione tutte le indicazioni e seguile.

Non voltare la pagina e non risolvere i quesiti finché non lo permetterà il responsabile dell'aula d'esame.

L'esame di lettura dura **70** minuti.

L'esame è composto da quesiti a corrispondenza, quesiti a scelta multipla e quesiti combinati a completamento.

- Nei quesiti a corrispondenza collega **ogni** contenuto, contrassegnato con un numero, **solo con un** contenuto corrispondente, contrassegnato con una lettera (quesito 1).
- Nei quesiti a scelta multipla scegli **solo una** delle risposte offerte (quesito 2).
- Nei quesiti combinati scegli **solo un** contenuto che completa in modo più adeguato il testo (quesiti 3, 4 e 5).

Per risolvere questi quesiti, puoi scrivere sulle pagine di questo libretto d'esame. **Le risposte devono essere contrassegnate con una X sul foglio per le risposte.** Ogni risposta esatta porta un punto.<sup>1</sup>

Nella seconda pagina di questo libretto d'esame è indicato il modo di contrassegnare le risposte e il modo di correggere gli errori. Nel correggere gli errori è necessario apporre una paraфа (firma esclusivamente breve, non il nome e cognome completo).

Usa esclusivamente la penna a sfera di colore blu o nero.

Una volta risolti i quesiti, controlla le risposte.

Controlla se hai incollato gli adesivi di identificazione su tutti i materiali d'esame.

Ti auguriamo tanto successo!

---

<sup>1</sup> I punti in ognuna delle tre unità d'esame hanno una certa quota percentuale nel risultato finale.

Questo libretto d'esame contiene 22 pagine, di cui 3 vuote.

## Task 1

### Questions 1-12

You are going to read an article in which people talk about making films.

For each question (1-12), choose one person from **A-F**.

Mark your answer on the answer sheet.

There is an example at the beginning (**0**→**A**).

## Making Films

### A Abigail

"The screenplay is bad", "the actor's performance was horrible", "the background score was not convincing". These are some of the words I used in the past while watching movies, presuming I would do a better job. When the short-filmmaking bug bit me, I thought, how hard could that be? In retrospect, I couldn't have been more wrong. Sure, I was doing fine for a while, even produced several documentary projects in record time that were acclaimed and supported by critics. And that was that, at least for the time being.

### B Bert

When John started making films, I pitched in, playing a small role here and there, which was rather fun at the time and even ground-breaking, as I developed a passion for films that later prompted me to study film history. But in the course of my studies, I learned filmmaking was as complex as any technologically sophisticated project and in many cases more challenging. Especially the period after the last scene has been shot that involves editing, computer-generated imagery, marketing etc. Not to mention the importance of how it is received by the public, which is key to its success or demise.

### C Connie

My film was based on a good story and made with a great team who were ready to go that extra mile. This network you have is an important asset in filmmaking, yet I found my work didn't succeed to the extent I was hoping it would, even if it did well at the box office. So I thought about it and realised that filmmaking is not as much about the art, or any other one thing, as it is about timing and lots of different factors falling in place. Of course, you can never be sure what will excite your audience, so it's best to stay true to yourself, whatever the outcome.

### D David

I believe that project management experience can help you make your movie better. Nowadays, that means a faster, cheaper and fresher film. But, ultimately, the fate of the film will be decided by the filmmaker's acquired ability to use creative imagery and sound, building a relationship between the camera, the scenery and the actors, in short, by the aesthetics of it all. As a critic, I have

profound respect for filmmakers and all professionals that help a film come to life. It seems to be the hardest way of earning one's livelihood and a well-deserved one, even if the rewards are considerable.

### **E Emma**

When it comes to film production, you've got five key phases: development, pre-production, production, post-production and distribution. Each stage is centred around a different purpose, with each one leading nicely onto the next. Many films inexplicably fall through by the time they are finished and don't meet the filmmaker's expectations. That's why it's so important to make sure the director has a fully rounded vision of what their message as an author is going to be. Then you can think about what the film process entails and what you need to make it happen.

### **F Francis**

Persistent excitement creates pressure, and pressure creates good films. And the fire burns strong. It's also natural to feel apprehensive at the start – you've got high expectations. But even if you've got tons of creative ideas and you can't wait to see your vision come to life on-screen, first you've got a journey you need to plan, which involves pinpointing shooting locations for each scene, securing permits, assembling a trustworthy and talented crew, and putting a solid budget in place. Take the time for this and you can expect a more streamlined process in post-production and a rewarding end result.

Which person...

- 0** created documentaries in the course of their career? → **A**
- 1** claims that the most demanding part of creating a film is in the post-production phase?
- 2** says they created a film that came short of their professional expectations?
- 3** states that a film will be successful if you know exactly what you want your film to achieve from the start?
- 4** believes that not connecting with the audience can be detrimental to a film?
- 5** says the success of a film depends on when you bring together and how you balance different aspects of filmmaking?
- 6** admits they have enjoyed a limited period of success working in the film industry?
- 7** argues that a filmmaker won't succeed if they don't have a strong artistic background?
- 8** states they enjoyed the support of the experts they gathered for the project?
- 9** says that the filmmaker's final product justifies the money they are making?
- 10** finds that being well-organised initially can tip the scale of success in the later stages of filmmaking?
- 11** mentions that, based on their experience, creating a film can be a strenuous process?
- 12** suggests that you need to be passionate about your filmmaking project to succeed?

## **Task 2**

### **Questions 13-18**

Read the text on the next page.

For each question (**13-18**), choose the correct answer (**A, B, C** or **D**).

Mark your answer on the answer sheet.

## Crop Circles – Messages in the Fields

During the 1980s, the British public began to become aware of a mysterious phenomenon taking place in the depths of the countryside. Farmers would start work only to find enormous, elaborate motifs, often tens of metres across, which seemingly had appeared overnight right in the middle of their fields of wheat, barley and oats, propelling them suddenly into the national spotlight via features on news programmes seen by millions. Proclaimed by many as certain evidence of the landing sites of alien spaceships, the 'crop circles' (as they came to be known) were concentrated in areas of England close to ancient archaeological sites like Stonehenge and the Avebury Stone Circle, as well as centres of alternative lifestyles such as Glastonbury.

Although the crops would always spring back intact to their previous position, puzzled farmers and landowners expressed great irritation at this unwanted invasion of their land and interference with their business, loudly criticising the perpetrators as infamous and demanding compensation for the inconvenience. Nor did they appreciate the sudden influx of UFO watchers camping and trampling on their fields, hoping to spot a spacecraft or even have a close encounter with an alien being.

For some 'new-age travellers' living in mobile homes in the South-West, crop circles provided a fleeting opportunity to cash in on the trend, and local radio stations, amateur scientists and astronomers all had their days in the sun. However, the beauty of the patterns and mystery about their origins provided the ideal opportunity for newspaper editors. They seized on the regular opportunities for writing extensive articles featuring stunning aerial photographs during summer months when, traditionally, news stories are scarce. The wilder theories about the phenomenon were dispelled in 1991 when Doug Bower and Dave Chorley became briefly famous after confessing to having created (with little more than a torch, a plank and some rope!) over 200 crop circles, starting in 1978. It can safely be assumed that they were not the only people taking part in this activity.

But as a subject for cultural commentators, the circles have a wider significance, appearing as they did in the England of the 1980s, a time of social unrest and discontent. Fields of wheat and corn had become arenas of conflict during the historic miners' strike in the early part of the decade, then for several summers there were violent confrontations between police and new-age travellers celebrating Midsummer's Day at Stonehenge. As the 1990s began, the rave culture of pop-up open-air dance parties was getting under way.

All these phenomena raised questions about who really owned the land and who should have access to it: questions that the crop circles silently articulated. These cheeky exploits, made by anonymous artists – seeking no reward and maintaining a code of silence as strict as that of the mafia – were eccentric expressions of resistance to the increasing concentration of English land in the hands of financiers and faceless capitalists, and can be seen as a further blossoming of land-based art by practitioners ranging from Andy Goldsworthy to Banksy.

The crop circles grew in complexity and expression and reached levels of artistic purity impossible for artists inhabiting the commercial world of buyers, sellers and the marketplace of galleries and museums. Their very short-lived work was created by trickery and hands unseen and was the expression of a handful of infamous artistic rebels dealing with themes of revolution, protest

and land reform. It could never be monetised, and this is why as the associations of hippy caravans, alien conspiracies and the rave culture fade away, what remains is simply a tradition of great art.

- 13** The crop circles were known to be
- A** the work of alien cultures.
  - B** arranged in complex patterns.
  - C** at sites of archaeological interest.
  - D** made by farmers seeking publicity.
- 14** One thing that the crop circles did **not** cause was
- A** physical damage to plants.
  - B** an increase in legal consultations.
  - C** an upsurge of interest in unidentified flying objects.
  - D** confrontations between landowners and unwelcome visitors.
- 15** According to the author, those who benefited most from crop circles were
- A** local people.
  - B** new-age travellers.
  - C** newspaper editors.
  - D** Doug Bower and Dave Chorley.
- 16** The author draws particular attention to fields as
- A** sites of particular historic interest.
  - B** places inhabited by sun-worshippers.
  - C** significant, in the broader sense, to agriculture.
  - D** places characterised by frequent public disturbances.
- 17** The article describes crop circles as
- A** saying nothing at all.
  - B** keeping a pact of secrecy.
  - C** focusing attention on investments.
  - D** extending the repertoire of artistic expression.

- 18** According to the author, it was impossible to exploit crop circles because they
- A** were not permanent.
  - B** could not be exhibited.
  - C** were made anonymously.
  - D** were associated with the rave culture.

**Task 3****Questions 19-24**

Read the text on the next page.

For each question (**19-24**), choose the sentence (**A-H**) that best fits the gap.

There are **two** sentences that you do **not** need.

Mark your answer on the answer sheet.

There is an example at the beginning (**0**→**I**).

## How to Stop Overthinking

You finally have a few quiet moments to yourself, only to immediately start wondering if you forgot to send that thank-you email or whether you've overestimated your chances of getting that promotion. Does this sound familiar to you? (0) \_\_\_\_\_. If, however, they are left unchecked, they can take a toll on your well-being.

Sometimes we can find ourselves stuck in repetitive, unhelpful thought patterns that make us feel overwhelmed. (19) \_\_\_\_\_. Also, other areas of our lives can be affected, as well as our relationships.

The unproductive process of overthinking often leads to 'mind reading' in which someone believes they know what someone else is thinking. (20) \_\_\_\_\_. Our negative, critical, internal running commentary therefore analyses behaviours or words by others and concludes that someone's intention was negative. Focusing on the worst-case outcome, the 'what ifs' of situations instead of being in the present, and constantly assessing for potential danger – wondering when the next bad thing will happen – can keep us in a spiral of negative thoughts in which problem solving seems impossible. Not to mention the lack of sleep, chronic stress etc.

When you fall into the overthinking trap, it can feel difficult to pull yourself out. However, there are strategies that can help you stop overthinking. (21) \_\_\_\_\_. You will first need to be aware of your overthinking. Then, take the time to label what you are feeling. This can make the situation less frightening. By saying, "I am feeling anxious about what will happen tomorrow. I know that this feeling will pass", you are giving yourself an opportunity to feel your emotion, and you are reminding yourself that emotions don't last forever.

The next step is to challenge or reframe your thoughts because it is quite evident that our thoughts are not facts. When you find yourself focused on a negative thought, ask yourself, "Is this thought 100% true? Is there an alternate possibility? Is this thought helpful and constructive?" Focus on possible solutions – dwelling on the problem is not helpful and gets us further from problem solving. (22) \_\_\_\_\_. Write it down. Putting our thoughts, worries and concerns on paper can be helpful to create distance and objectivity from negative thoughts. Write down what is worrying you and tell yourself you will revisit this in 24 hours. (23) \_\_\_\_\_. This is the actual process of finding practical solutions to difficult or complex issues that you are experiencing.

In addition, you can try engaging in healthy distraction. Constantly avoiding our thoughts or emotions is not healthy, but engaging in healthy and strategic distraction can help us minimise overthinking. (24) \_\_\_\_\_. There are so many other things that you can do to take your mind off your obsessions and help you weather the storm.

Finally, if you cannot seem to step outside of your overthinking and the rumination is interfering with aspects of your life, speak to a professional. A life coach or therapist can help you determine why you are overthinking and how to address the issues at their core.

- A** Like any new positive behaviour that you undertake, they take time and practice.
- B** When we are focused on the present moment, we are not contemplating the past or worrying about the future.
- C** Exercise, take part in a conversation about something else, watch a show you love, or work on another project.
- D** This can negatively impact our mood and, ultimately, how we work.
- E** If it is still a concern, then you can proceed to problem solving.
- F** Acknowledge the negative aspects of this situation and then evaluate if there are other ways to think about it.
- G** It results in us making assumptions about what was meant by their comment, or reading between the lines of an email or text.
- H** Instead of asking why something happened, ask if there is an answer to the problem.
- I** **Worrying and overthinking are part of the human experience.**

## Task 4

### Questions 25-32

Read the text below.

For each question (25-32), choose the answer (A, B, C or D) that best completes the sentence.

Mark your answer on the answer sheet.

There is an example at the beginning (0→A).

### How Dogs Understand Us

The relationship between dogs and humans is a fascinating topic for scientists. Studies suggest that dogs have a remarkable ability to understand both the words and emotions we convey, (0) \_\_\_\_\_ interpret non-verbal cues like body language and facial expressions.

Recent studies reveal that dogs (25) \_\_\_\_\_ process the meaning of words but also pick up on the emotional tone of human speech. Furthermore, dogs are (26) \_\_\_\_\_ at understanding non-verbal cues, such as body language and facial expressions, and are particularly skilled at interpreting gestures like pointing. However, the degree (27) \_\_\_\_\_ which a dog can understand these cues may vary based on the situation and their relationship with the person.

Genetics may also play a role in a dog's ability to comprehend human communication, as (28) \_\_\_\_\_ in studies on puppies' responses to pointing gestures. Researchers found that puppies as young as eight weeks old with little exposure to humans can understand pointing. But despite these findings, the topic (29) \_\_\_\_\_ actively debated among researchers.

It's important to recognise that animal intelligence differs from ours, (30) \_\_\_\_\_ each species having unique cognitive abilities. Ongoing research sheds light on the intricate dynamics of communication between humans and their canine companions, highlighting the remarkable bond (31) \_\_\_\_\_ between our two species.

Moreover, understanding the complexities of canine cognition can have practical applications in various fields, including animal training, therapy, and even the development of assistive (32) \_\_\_\_\_ for people with disabilities. By unravelling the mysteries of how dogs understand us, we can deepen our appreciation for these loyal and intelligent companions, strengthening our bond with them in the process.

The study of canine communication offers valuable insights into the cognitive abilities and emotional intelligence of dogs, enhancing our understanding of the unique bond between humans and their four-legged friends.

**0**

- A** as well as
- B** first of all
- C** moreover
- D** whatsoever

**25**

- A** as well
- B** both
- C** either
- D** not only

**26**

- A** adept
- B** keen
- C** prone
- D** ready

**27**

- A** by
- B** in
- C** to
- D** with

**28**

- A** dealt
- B** taken
- C** talked
- D** seen

29

- A continues
- B persists
- C remains
- D sustains

30

- A and
- B by
- C for
- D with

31

- A combined
- B distributed
- C divided
- D shared

32

- A techniques
- B technologies
- C technicians
- D technicalities

**Task 5****Questions 33-40**

Read the text on the next page.

For each question (**33-40**), choose the answer (**A-M**) that best completes the sentence.

There are **five** options that you do **not** need.

Mark your answer on the answer sheet.

There is an example at the beginning (**0→N**).

## What Is Intuitive Design?

Experts cannot agree (0) \_\_\_\_\_ the definition of the term 'intuitive design'. Intuitive design, (33) \_\_\_\_\_, is often used informally to describe designs that are easy to use. So, when a user is able to understand and use a design (34) \_\_\_\_\_, or rather, without consciously thinking about how to do it, we describe the design as 'intuitive'.

While there is (35) \_\_\_\_\_ standard definition, some research groups (36) \_\_\_\_\_ worked towards building a clearer understanding of the term 'intuitive design'. Members of the interdisciplinary research group Intuitive Use of User Interfaces (37) \_\_\_\_\_ that intuition is not a feature of design – instead, intuitive use is a characteristic of the interaction process between a specific user and the design.

So, if we want to (38) \_\_\_\_\_ how intuitive a design is, we must also take into consideration who will use the design. Users will feel that a design is intuitive when it is based on principles from some (39) \_\_\_\_\_ domains that are well known to them and that they use regularly. Designs can therefore provide experiences that seem intuitive to some users but not to others. Of course, intuitive design can come in many different forms. For example, intuitive-design principles can help physical products as well, enabling them to be user-friendly, with strategic controls and features that meet users' expectations, thus minimising the use of large and complicated manuals. This is particularly relevant in today's highly dynamic digital environment where consumers (40) \_\_\_\_\_ that they have instant access to whatever they need. A good example is Google's minimalist search interface, presenting users with a clean, uncluttered page that focuses on the primary function of searching without unnecessary distractions.

Finally, successful design is produced by those who not just understand the current situation but also predict future needs and create products that retain their value over time.

- A** evaluate
- B** demand
- C** argue
- D** have
- E** had
- F** only
- G** such
- H** other
- I** however
- J** especially
- K** immediately
- L** moreover
- M** no
- N** upon

Pagina vuota

Pagina vuota

Pagina vuota