INDICAZIONI PER IL CANDIDATO

Leggete con attenzione le seguenti indicazioni.
Non aprire la prova d’esame e non iniziare 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 e sulla scheda di valutazione.

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 27 punti nella parte B, per un totale di 47 punti. È prevista l'assegnazione di 1 punto per ciascuna risposta esatta.

Scrivete le vostre risposte negli spazi appositamente previsti all’interno della prova 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.

Abbia fiducia in voi stessi e nelle vostre capacità. Vi auguriamo buon lavoro.

La prova si compone di 8 pagine, di cui 1 vuota.
A) COMPRENSIONE DI TESTI SCRITTI

Task 1: Multiple choice

You are going to read an extract from the book Original Sin.
For questions 1–8, choose the answer (A, B, C or D) which fits according to the text.

1. On the day of her interview, Mandy was wearing thigh-length black boots flared at the top, a short tight fawn skirt and a velvet jacket in a dull red. One thin and delicate arm was raised to hold on her head a remarkable hat. It seemed to be made of red felt and was wide-brimmed, turned up at the front and decorated with extraordinary array of objects: flowers, feathers, strips of satin and lace, even small fragments of glass. As she turned it flashed and gleamed and glittered. She should have looked ridiculous, the childish face half-hidden by untidy swathes of dark hair, topped by such a grotesque confection. Instead she looked enchanting.

Mandy’s mother had left home when she was six and she herself had been hardly able to wait for her sixteenth birthday when she could get away from a father whose idea of parenthood had gone little further than the provision of two meals a day, which she was expected to cook, and her clothes. For the last year she rented one room in a terraced house in Stratford East where she lived in bitter camaraderie with three young friends, the main cause of the perpetual dispute being Mandy’s insistence that her Yamaha motor bike should be parked in the narrow hall.

Mandy’s curriculum vitae, and Mandy herself – despite her eccentric appearance – never failed to impress. For this she had to thank her English teacher, Mrs Chilcroft. Mrs Chilcroft, facing her class of defiant eleven-year-olds, had said: "You are going to learn to write your own language simply, accurately and with some elegance, and to speak it so that you aren’t disadvantaged the moment you open your mouths. If any of you has ambitions above marrying at sixteen and rearing children in a council flat you'll need language. If you've no ambitions beyond being supported by a man or the State you'll need it even more, if only to get the better of the local authority Social Services department and the Department of the Social Security. But learn it you will."

Mandy could never decide whether she hated or admired Mrs Chilcroft, but under her inspired if unconventional teaching she had learned to speak English, to write, to spell and to use it confidently and with some grace. Most of the time this was an accomplishment she preferred to pretend she hadn't achieved. She thought, although she never articulated the heresy, that there was little point in being at home in Mrs Chilford's world if she ceased to be accepted in her own. Her literacy was there to be used when necessary, a commercial and a professional asset, to which Mandy added high typing speeds and a facility with various types of word processor.

Mandy knew herself to be highly employable, but remain faithful to her employer, Mrs Crealey, and the Nonesuch Agency Mrs Crealey had run for years. Apart from the cosy there were obvious advantages in being regarded as indispensable; one could be sure of getting the pick of the jobs. Her male employers occasionally tried to persuade her to take a permanent post, some of them offering inducements which had little to do with annual salary increase, luncheon vouchers or generous pension considerations. Mandy remained with the Nonesuch Agency, her fidelity rooted in more than material considerations.

She occasionally felt for her employer an almost adult compassion. Mrs Crealey's troubles principally arose from her conviction of the treacherous nature of male population combined with the inability to do without them. Apart from this uncomfortable dichotomy, her life was dominated by a fight to retain the few girls in her stable who were employable, and her war against her ex-husband, the tax inspector, her bank manager and her office landlord. In all these traumas Mandy was an ally, confidante and sympathizer. Where Mrs Crealey's love-life was concerned this was more from an easy goodwill than from any understanding, since to Mandy's nineteen-year-old mind the possibility that her employer could actually wish to have sex with the elderly – some of them must have been at least fifty – and repugnant males who had occasionally haunted the office, was too bizarre to warrant serious contemplation.

(Adapted from: P. D. James: Original Sin)
Example:

0. Mandy was dressed in
   A boots, a skirt and a jacket.
   B boots, a skirt and a sweater.
   C boots, trousers and a blouse.
   D boots, trousers and a jacket.

1. Mandy's unconventional hat made her look
   A captivating.
   B grotesque.
   C immature.
   D ridiculous.

2. Mandy's Yamaha motor bike
   A was expected by the roommates to be parked in the hall.
   B turned Mandy's roommates green with envy.
   C provoked long-standing quarrels among the roommates.
   D was bought by her father on her sixteenth birthday.

3. According to Mrs Chilcroft, language proficiency is the most important for those
   A who climb high up the social ladder.
   B who have high professional ambitions.
   C who live off their partner or the state.
   D who want to impress their employers.

4. Facility in line 30 refers to
   A the computer software for secretaries.
   B the ability to use computer applications.
   C the opportunity to learn about computers.
   D the place that offers computer services.

5. Working for the Nonesuch Agency made it possible for Mandy
   A to obtain the best assignments.
   B to seduce male employers.
   C to get a permanent position.
   D to have plenty of free time.

6. Mrs Crealey's main problem was that she
   A at the same time both hated and needed men.
   B could not employ more workers like Mandy.
   C showed no compassion towards other people.
   D was being turned out by her office landlord.

7. Mrs. Crealey's love-life
   A filled Mandy with disgust and concern.
   B must have involved at least fifty elderly men.
   C seemed beyond Mandy's comprehension.
   D was repugnant and bizarre to elderly men.

8. In the extract, Mandy is portrayed as
   A ignorant rather than stubborn.
   B opinionated and eccentric.
   C peculiar but professional.
   D young as well as flirtatious.
**Task 2: Matching**

You are going to read some reviews on the book *The Elegance of the Hedgehog*. For questions 1–12, choose from the review (A–I). Some of the reviews may be chosen more than once. When more than one answer is required, these may be given in any order. There are three examples at the beginning (0), (00) and (000).

| Reading the novel is similar to going through a diary. | 0 **H** |
| The style in which the novel is written resembles other literary genres. | 00 **G** and 000 **I** |

| The main characters both consider good writing skills essential. | 1 ____ |
| The two protagonists are a well-balanced combination of intelligence and emotions. | 2 ____ |
| The final aim of the book is to comfort the reader. | 3 ____ |
| The reader can relate to the world the book is set in. | 4 ____ |
| The story progresses at an unhurried pace. | 5 ____ |
| The book addresses the reasons why bonds between people can be broken. | 6 ____ |
| One of the truths the book conveys is that things seem different from what they really are. | 7 ____ |
| The book depicts beautiful moments of life as frozen in time. | 8 ____ |
| Some readers might find the book too sophisticated. | 9 ____ |
| The author's sense of humor makes the book an enjoyable reading. | 10 ____ and 11 ____ |
| The book combines the banal and the sophisticated aspects of life. | 12 ____ |
The Elegance of the Hedgehog

A  This dark but redemptive novel, an international bestseller, marks the English debut of Normandy philosophy professor Barbery. By turns heartbreaking, particularly in Paloma’s sections, Barbery never allows either of her gloomy narrators to get too intellectual or too sentimental. Her simple plot and sudden finale add up to a great deal more than the sum of their parts.

B  In this supple novel of ideas, a best-seller in France, two autodidacts share an allergy to grammatical errors – the housekeeper considers a misplaced comma an ‘underhanded attack’ – and a love of tea and moments of ineffable beauty. Barbery’s sly wit, which bestows lightness on the most ponderous meditations, keeps her tale aloft.

C  The Elegance of the Hedgehog reminded me of the novel Mrs Palfrey at the Claremont, with its sense of renewal near the end of a life and a celebration of the beauty of small moments. It’s a quiet, slow-moving book that takes time out to discuss the theory of phenomenology, the function of literature in life, the barrenness of a certain kind of scholarship.

D  The Elegance of the Hedgehog tells a beautiful story with a large cast of fascinating, complicated characters whose behavior is delightfully unpredictable. Maybe the novel’s hefty sections on transcendental phenomenology, William of Ockham, and 17th-century Dutch painting discourage readers who just want a good old-fashioned story.

E  Ms Barbery, who has studied and taught philosophy, seems entirely comfortable mixing the profound with the ordinary, Mozart’s Requiem with Eminem. No idea is too big or small to find a home in the Parisian apartment building where most of the characters live.

F  Barbery is not above ending her tale with a heartwrenching jolt. By then, however, she has drawn us into her Paris microcosm, which seems much less foreign than familiar. Her story of love, friendship and the beauty of Art not only gives innocence a voice, but also shows what a powerful novel can do: transport, educate and, ultimately, console.

G  Appearances can be deceptive: this is one of the book’s messages. The writing is unusual, light yet erudite. And the story approaches that of a fable, but without the naïve elements and with a little extra touch of impertinence.

H  Despite the topic of suicide and many philosophical ponderings, the narrations of Renee and Paloma are delightfully colorful, idealistic and funny. They are written as if the two are communicating with us in personal journals, speaking with confessional intimacy. The author uses these lovable characters to express enduring messages about assumptions we make that distort relationships. These are the very things you will find in this engaging story that ends surprisingly but with a final message of what life is about.

I  Barbery captures life’s small, indeed minuscule, pleasures, those perfect moments in which everything hangs suspended – intelligent, conveyed with a fine, melodious language, this philosophical fairy tale has something of the oriental about it: earnestly buoyant, airy, like a haiku.
B) CONOSCENZA E USO DELLA LINGUA

Task 1: Gap Fill

For gaps 1–15, write one missing word in the spaces on the right.
There is ONE word missing in each gap.
There is an example at the beginning: Gap 0.

Truancy report reveals uncomfortable truths

It's two o'clock on a damp Tuesday afternoon, and __0__ the
Huddersfield Central Youth Club a dozen teenage boys are knocking
balls around on the pool tables. Above their heads, Hollyoaks is showing
on a big wall-mounted television, and a few girls are staring at it
intermittently from a slightly worn leather sofa; one of them languidly
fiddling with the remote control, __1__ with her phone.

Most of these teenagers have missed huge chunks of their schooling,
and all of them have now been excluded from their mainstream schools.
__2__ their presence here today represents serious progress. This
scene may look purposeless – a small group of boys are hanging round
the front entrance, chatting with fizzy drink cans in their hands – but
actually, this is authorised chill-out time __3__ a full morning of learning
to use spreadsheets and working on a project about "Life in the Wild".

"Sometimes I __4__ to just lie in bed and think, 'Shall I get up today,
or not?'" says Dominique St Hilaire, the girl with the remote control.
"School just seemed to pull me down __5__ make me depressed."

Like all these teenagers, 15-year-old Dominique is now enrolled on a
programme called Choices, which is run by the Rathbone charity __6__
an alternative to mainstream school. And, along with several of her
classmates, she has recently taken part in the first national survey of
persistent truants, run by the charity. It asked 300 young people
__7__ they skipped school and what types of intervention might have
persuaded them to turn up regularly.

The results will make uncomfortable reading for the coalition
government. This autumn, David Cameron announced that he had
asked his social policy review, set up in the wake of the summer riots, to
consider cutting the benefits of parents who fail to make their children go
to school. But seven out of 10 respondents __8__ Rathbone's survey
said such measures would make no difference to them at all.

Just over half those surveyed said their parents were aware __9__
were truanting, and just under half said their friends encouraged them to
skip lessons. One fifth had been stopped by the police __10__ truanting,
and 55% had been excluded from school at some point. A quarter had
missed school to care for a relative; many were coping with chaotic
family backgrounds, and most with the sense that school just really
wasn't for them.

Dominique, her thick hair partly dyed red and pulled back __11__ her
face, tends to look down when she talks, but underneath the
awkwardness there's a spark about her. Her secondary school never
gave her a chance, she says. With seven half-sisters, six half-brothers
and a raft of cousins, some of __12__ weren't model pupils themselves,
she thinks they just saw her coming; stamped her with the label that
tends to get stuck on all the St Hilaires around here.

In year 9, Dominique started skipping lessons; going out in the
mornings as __13__ she was going to school, but then ending up at a
friend's house, or hanging out in the town centre. Fines and court
appearances were talked __14__, but she never believed that.

At Rathbone, they __15__ have procedures for dealing with
persistent absence, and theoretically they could end in court – but in the
decade the centre has been open that's never happened. The main
strategy here is to engage the children in a way their previous schools
have usually failed to do.

(Adapted from an article in The Guardian, 5 December 2011, by Fran Abrams)
Task 2: Gap Fill (Verbs)

For gaps 1–12, write the correct form of the verb in brackets in the spaces on the right.
There is an example at the beginning: Gap 0.

**Annalena McAfee:  
'I see myself as a recovering journalist'**

Annalena McAfee finds it 'nerve-wracking' crossing over from journalism to adult fiction. It probably doesn't help **0** (HAVE) a husband called Ian McEwan.

Annalena McAfee looks apprehensive. **1** (SPEND) most of her adult life writing about books, interviewing novelists, and judging literary prizes, she is about to publish a novel of her own and it feels 'nerve-wracking, to be honest'. As a journalist, she loathed picture bylines and was happy to hover in the background. "So putting out a book of my own, I feel it's a bit like handing out the rotten fruit – you know, 'Go on, pelt me.'"

McAfee's novel **2** (ALREADY GENERATE) considerable interest among her former colleagues and it is easy to see why. For one thing, it is all about them. **3** (CALL) The Spoiler, it is a newspaper-industry satire and a very entertaining one too. Insiders will have much fun trying to guess which real-life figures the most outlandish characters **4** (BASE) on.

There is another reason for the attention. McAfee is married to Ian McEwan, which in the celebrity-mad world makes her pretty much a celebrity herself. She laughs demurely when I bring this up and says: "I would be very daft if I **5** (THINK) people both inside and outside the media wouldn't pay attention to the fact that I'm married to him."

We're talking in the serene and elegant drawing room of McEwan and McAfee's lovely house in central London. There are books everywhere, stacked on the ceiling-height shelves **6** (LINE) the walls and piled neatly on surfaces and tables. McEwan famously used the house as the location for his 2005 novel, Saturday, and is said **7** (BASE) his touchingly luxurious portrait of the protagonist Henry Perowne's wife on his own spouse.

They first met in 1994 when she interviewed him for The Financial Times but did not become a couple until the following year, after the collapse of his first marriage to Penny Allen. "I still have the interview on tape," McAfee says. "But I **8** (NEVER PLAY) it since – I always cringe at the sound of my own voice."

By this time, McAfee was an assistant editor at The Guardian. By then, her career as a respected arts and books journalist had spanned more than three decades, taking in The FT, The Sunday Times and The Evening Standard. She had written a number of well-received children's books, but never managed to find the 'mental space' **9** (WRITE) an adult novel. So in 2006 she resigned to write full-time.

It was perhaps inevitable that McAfee's subject matter would be newspapers. "I see myself as a recovering journalist. I am a print addict. I have an ebook and a computer but I remain **10** (HOOK) on print."

"Like most journalists, I'm a real admirer of Michael Frayn's Towards the End of the Morning, which **11** (DESCRIBE) the twilight of Fleet Street as a physical entity when television was coming and newspapers ceased to be the senior service, as it were. What I wanted was to describe a comparable time of arguably even greater change for journalism when nobody knew what **12** (COME). It was a time of transition politically, too. I wanted to capture that as well."

(Adapted from an article in The Observer, 10 April 2011, by Lisa O'Kelly)
Pagina vuota