

Ministero dell' Istruzione, dell' Università e della Ricerca

ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

Indirizzi: LI04, EA03 - LICEO LINGUISTICO

(Testo valevole anche per le corrispondenti sperimentazioni internazionali e quadriennali)

Tema di: LINGUA E CULTURA STRANIERA 1 (INGLESE) e

LINGUA E CULTURA STRANIERA 3 (ARABO)

PART 1 – COMPREHENSION AND INTERPRETATION

Read the text below and answer the questions below

UNDER certain circumstances there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea. There are circumstances in which, whether you partake of the tea or not—some people of course never do—the situation is in itself delightful. Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime.

5 The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dusk would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow, the shadows were long upon the smooth, dense turf. They lengthened slowly, however, and the scene

10 expressed that sense of leisure still to come which is perhaps the chief source of one's enjoyment of such a scene at such an hour. From five o'clock to eight is on certain occasions a little eternity; but on such an occasion as this the interval could be only an eternity of pleasure. The persons concerned in it were taking their pleasure quietly, and they were not of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned. The shadows on the perfect lawn were straight and

15 angular; they were the shadows of an old man sitting in a deep wicker chair near the low table on which the tea had been served, and of two younger men strolling to and fro, in desultory talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a different pattern from the rest of the set, and painted in brilliant colours. He disposed of its contents with much circumspection, holding it for a long time close to his chin, with his face turned to the house. His

20 companions had either finished their tea or were indifferent to their privilege; they smoked cigarettes as they continued to stroll. One of them, from time to time, as he passed, looked with a certain attention at the elder man, who, unconscious of observation, rested his eyes upon the rich red front of his dwelling. The house that rose beyond the lawn was a structure to repay such consideration, and was the most characteristic object in the peculiarly English picture I have attempted to sketch.

25 It stood upon a low hill, above the river—the river being the Thames, at some forty miles from London. A long gabled front of red brick, with the complexion of which time and the weather had played all sorts of picturesque tricks, only, however, to improve and refine it, presented itself to the lawn, with its patches of ivy, its clustered chimneys, its windows smothered in creepers. The house had a name and a history; the old gentleman taking his tea would have been delighted to tell you these

30 things: how it had been built under Edward the Sixth, had offered a night's hospitality to the great Elizabeth (whose august person had extended itself upon a huge, magnificent, and terribly angular bed which still formed the principal honour of the sleeping apartments), had been a good deal bruised and defaced in Cromwell's wars, and then, under the Restoration, repaired and much enlarged; and how, finally, after having been remodelled and disfigured in the eighteenth century, it had passed into the

35 careful keeping of a shrewd American banker, who had bought it originally because it was offered at a great bargain; bought it with much grumbling at its ugliness, its antiquity, its incommodity, and who now, at the end of twenty years, had become conscious of a real æsthetic passion for it.

(656 words)

From: *The Portrait of a Lady* by Henry James, Penguin, Chapter 1 (1908)

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Read the following statements and say whether each one is **True (T)**, **False (F)** or **Not Stated (NS)**. Put a cross in the correct box.

1. The scene is set in the slowly fading light of a summer afternoon.

T

F

NS

2. There are no women present at the tea ceremony in the garden.

T

F

NS

3. The old man is having tea while looking at the house.

T

F

NS

4. The house was built during the reign of Elizabeth 1st.

T

F

NS

5. The American banker had only made minor changes to the interior of the house.

T

F

NS

Answer the questions below. Use complete sentences and your own words.

6. What general atmosphere does the description of the garden and the ritual of the afternoon tea create? Justify your answer by referring to the text.

7. How does the old man's attitude towards the house change over time?

8. The pictorial quality of the narration creates analogies with a painting. How does the language used contribute to this effect? Substantiate your answer by referring to the text.

PART 2 – WRITTEN PRODUCTION

A love of tradition has never weakened a nation, indeed it has strengthened nations in their moment of peril, but the new view must come. The world must roll forward.

Winston Churchill, 1944

Many people argue that traditions represent our roots and continuity with our past, and should be maintained intact, while others think that traditions should adapt to change and circumstance. Discuss the quotation in a 300-word essay giving reasons for your answer.

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سِلْسِلَةُ كُومِيدِيَّةٍ جَدِيدَةٍ عَلَى يُوْتِيُوبِ

تُعْرَضُ سِلْسِلَةُ "الوطيل" عَلَى مَوْقِعِ "يوتيوب"، وَهِيَ مِنْ إِنتَاجِ شَرِكَةِ مَغْرِبِيَّةٍ، وَإِخْرَاجِ مُحَمَّدِ الْخَلِيمِيِّ، بَيْنَمَا السِّيْنَارِيُوُ وَالْحِوَارُ لِلْكَاتِبِ خَالِدِ الضَّيْفِ؛ وَتَحْكِي قِصَّةَ مَجْمُوعَةٍ مِنَ الْأَشْخَاصِ يَجْمَعُهُمْ فُنُودٌ يَعْمَلُونَ أَوْ يُقِيمُونَ بِهِ، حَيْثُ يَتَعَرَّضُونَ لِمَوَاقِفِ سَاخِرَةٍ وَمُضْحِكَةٍ.

يَقُولُ الْمُخْرِجُ مُحَمَّدُ الْخَلِيمِيُّ مُتَحَدِّثًا عَنِ فِكْرَةِ السُّلْسِلَةِ الَّتِي اسْتَعْرَفَتْ 10 أَيَّامٍ مِنَ التَّصْوِيرِ الْمُكْتَفِ صَبَاحًا مَسَاءً، وَتَتَكَوَّنُ مِنْ 11 حَلْفَةً: «الْحَقِيقَةُ أَنَّ حَسَنَ وَمُحْسِنَ صَدِيقَانِ لِي مُنْذُ وَقْتٍ طَوِيلٍ جِدًّا، لَكِنْ لَمْ نَعْمَلْ مُجَدِّدًا بَعْدَ الْفِيلْمِ السِّيْنِمَائِيِّ "قِصَّةُ النَّاسِ" وَبَعْدَ فِيلْمِي الْأَخِيرِ "حَيَاةُ الْأَمِيرَةِ"، الَّذِي هُوَ فِيلْمٌ دَرَامِيٌّ سِيْنِمَائِيٌّ، فَكَّرْتُ فِي إِخْرَاجِ فِيلْمِ كُومِيدِيٍّ جَدِيدٍ فَاتَّصَلْتُ بِالْكَاتِبِ خَالِدِ الضَّيْفِ لِنَبْدَأَ فِي الْإِشْتِغَالِ عَلَيْهِ... وَقَرَّرْنَا أَنْ يَكُونَ حَسَنَ وَمُحْسِنَ بَطْلِي هَذَا الْفِيلْمِ الْكُومِيدِيِّ السِّيْنِمَائِيِّ الطَّوِيلِ، كَمَا اتَّفَقْنَا عَلَى إِنتَاجِ سِلْسِلَةِ كُومِيدِيَّةٍ خَفِيفَةٍ قَبْلَ الْفِيلْمِ لِتَكُونَ بِمِثَابَةِ تَمْرِينِ انْسِجَامِ الْفِيلْمِ، فَكَانَتْ سِلْسِلَةُ "الوطيل"».

وَقَالَ الْمُخْرِجُ إِنَّ الْفِكْرَةَ أَصْبَحَتْ حَقِيقَةً: «وَدَلَّكَ بَعْدَ فَتْحِ أَبْوَابِ تَقْدِيمِ مَلَفَاتِ الْأَعْمَالِ التَّلْفِزِيُونِيَّةِ، وَسَتَكُونُ مِنْ خِلَالِ عَرْضِ الْجُزْءِ الثَّانِي مِنَ سِلْسِلَةِ "الوطيل"»، وَزَادَ: «نَتَمَنَّى مِنَ الْقَنَوَاتِ التَّلْفِزِيُونِيَّةِ أَنْ تَهْتَمَّ بِهَذَا الْعَمَلِ كَمَا يَهْتَمُّ بِهِ الْجُمْهُورُ الْمَغْرِبِيُّ».

وَبِخُصُوصِ إِخْتِيَارِ "يوتيوب"، قَالَ الْمُخْرِجُ: «إِنَّهُ قِضَاءٌ وَاسِعٌ وَيَصِلُ إِلَى الْعَالَمِيَّةِ بِالشَّاهِدَةِ، لَكِنَّ الْمُتَضَرَّرَ الْأَكْبَرَ دَائِمًا يَكُونُ هُوَ الْمُنْتِجُ أَوْ الْمُخْرِجُ أَوْ الْفَنَانُ بِصِفَةِ عَامَّةٍ، حَيْثُ يَسْتَدْعِي إِنتَاجُ سِلْسِلَةٍ بِتِلْكَ الْجُودَةِ تَقْنِيِيًّا وَمَجْهُودَاتٍ كَبِيرَةٍ وَمَصَارِيفٍ لَا

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يُمْكِنُ لِمُشَاهَدَاتِ الْيُوتِيُوبِ تَعْطِيَةً وَلَوْ 1 % مِنْ تَكَالِيفِهَا؛ لِذَلِكَ تَبْقَى الْقَنَوَاتُ التَّلْفِزِيُونِيَّةُ هِيَ الْوَحِيدَةُ الَّتِي يُمْكِنُ أَنْ تَتَكَلَّفَ بِهَذَا النُّوعِ مِنَ الْأَعْمَالِ، وَهُوَ مَا نَرُجُوهُ».

وَعَنْ الْعَمَلِ مَعَ حَسَنٍ وَمُحْسِنٍ، أَنْهَى الْخَلِيمِي : «لَهُمَا طَاقَاتٌ هَائِلَةٌ، وَهُمَا مِنَ الْكُومِيدِيِّينَ الرَّائِعِينَ فِعْلًا بِالْمَغْرِبِ. يَجِبُ دَعْمُ هَذِهِ الطَّاقَاتِ فِي بِلَادِنَا مِنْ جَمِيعِ الْجِهَاتِ. وَأَشْكُرُ مَنْ سَاعَدَ فِي إِخْرَاجِ هَذَا الْعَمَلِ إِلَى الْوُجُودِ بِهَذِهِ الْجَوْدَةِ، مِنْ مُصَوِّرِينَ وَتَقْنِيِّي صَوْتٍ وَمُنْتَجِبِينَ، وَلَا أَنْسَى صَدِيقِي الْكَاتِبَ خَالِدَ الضَّيْفِ. وَالشُّكْرُ الْأَوَّلُ هُوَ لِلْجُمْهُورِ الْمَغْرِبِيِّ الَّذِي يَقِفُ إِلَى جَانِبِنَا دَائِمًا وَيُسَجِّعُنَا لِنُكْمِلَ مَسِيرَتَنَا فِي هَذَا النُّوعِ مِنَ الْأَعْمَالِ».

Fonte: www.hespress.com

1 عَنْ مَاذَا يَتَحَدَّثُ النَّصُّ؟

عَنْ...

A قِصَصِ الْكَاتِبِ حَسَنٍ

B بَرْنَامَجِ تِلْفِزِيُونِيٍّ

C مَوْقِعٍ عَلَى الْإِنْتَرِنِتِ

D كُومِيدِيَا مَغْرِبِيٍّ

2 مَنْ حَسَنٌ وَمُحْسِنٌ؟

هُمَا...

A مُخْرَجَا سِلْسِلَةِ "لُوطِيلِ"

B شَخْصِيَّتَا السِّلْسِلَةِ الرَّئِيسِيَّتَانِ

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C صَدِيقَا الْكَاتِبِ خَالِدِ الضَّيْفِ

D صَاحِبَا شَرِكَةِ سِينِمَائِيَّةٍ

3 مُشَاهِدُو سِلْسِلَةِ "الْوَطِيل" ... (paragrafo 5)

A عَمَلُوا مَعَ الْمُخْرِجِ فِي أَفْلَامِهِ

B لَا يُحِبُّونَ الْقِصَصَ الْكُومِيْدِيَّةَ

C يَدْعَمُونَ الْمُخْرِجَ الْخَلِيْمِيَّ وَفَرِيْقَهُ

D يَشْكُرُونَ الْمُخْرِجَ الْخَلِيْمِيَّ كَثِيْرًا

4 كَمَ فَيْلِمًا قَدْ أَنْتَجَ الْمُخْرِجُ مُحَمَّدَ الْخَلِيْمِيَّ؟

5 مَنِ الْأَشْخَاصُ الَّذِينَ تُقْرَأُ عَنْهُمْ فِي النَّصِّ وَمَاذَا يَعْمَلُونَ؟ اذْكُرْ ثَلَاثَةً.

6 تَكَلِّمْ عَنِ مَدِيْنَتِكَ الْمُفْضَلَةِ وَالسَّفَرِ إِلَيْهَا. اُكْتُبْ 150 كَلِمَةً.

يُسْمَحُ بِاسْتِخْدَامِ الْقَامُوسِ عَرَبِيٍّ - إِيْطَالِيٍّ