

## Simuazione 1

**A. Complete the second sentence so that it has a similar meaning to the first sentence using the word given. Do not change the word given.**

1. We've run out of milk (LEFT)  
There's no milk left
  
2. "Your behavior is making me really angry" said Alice to her toddlers (TOLD)  
Alice told her toddlers that their behaviour was making her really angry
  
3. Dad didn't let us surf the net and sent us to bed. (ALLOWED)  
We weren't allowed to surf the net and sent to bed by Dad.
  
4. As soon as his parents know, he'll get a telling off. (REBUKE)  
His parents will rebuke him, as soon as they know.
  
5. Let me carry those heavy bags for you! (I)  
Shall I help you with those heavy bags/ Shall I carry ...
  
6. I'm looking forward to Easter holidays (WAIT)  
I can't wait to Easter holidays
  
7. He's going to be hired (HIM)  
They are going to hire him
  
8. They must do what the teacher tell them (CARRY)  
They must carry out what...
  
9. I've been waiting for you in the rain for over two hours. (MIDDAY)  
I've been waiting for you ... since Midday
  
9. The number of vegetarians is increasing (MEAT)  
Fewer and fewer people eat meat

**B. Read the following passage and do the T/F exercise and correct the false ones**

Nazi ideology not only blamed the Jewish people for the world's troubles, but also targeted every single Jewish child for annihilation – the most extreme expression of genocide. When the New Permanent Exhibition in Auschwitz-Birkenau was being devised, Yad Vashem approached world-acclaimed artist Michal Rovner to create a work for the space devoted to the 1.5 million Jewish children murdered during the *Shoah*.

Rovner decided not to build a tribute or memorial, nor to deal directly with aspects of the murder. "At Auschwitz-Birkenau, we are already in the 'territory of murder,'" she explains. "Therefore, I wanted to create a space that will reflect the children themselves. "For over a year, Rovner studied the drawings and paintings made by children during the Holocaust. To this end, Yad Vashem created a special collection for her from its own archives as well as others around the world – most notably, the Visual Arts Collection of the Jewish Museum in Prague. "One day, I was sitting at Yad Vashem looking at children's diaries and sketches from the Holocaust, and something struck me," Rovner says. "After seeing some of those drawings in frames, reproductions behind glass, I suddenly realized how much power there can be in just a small detail in the margin of the page. I decided not to change, or appropriate the drawings. I believe that no artist could produce any better work on the topic of children during the Holocaust than what the children themselves had already created. I wanted their authentic voices to be heard.

(Adapted from [https://www.yadvashem.org/yv/en/exhibitions/pavilion\\_auschwitz/children.asp](https://www.yadvashem.org/yv/en/exhibitions/pavilion_auschwitz/children.asp))

1. The passage deals with the world-acclaimed artist Michal Rovner F. It deals with the space Yad Vashem wanted to devote to the 1.5 million Jewish children murdered during the *Shoah* and how Rovner created it.
2. Rovner decided to build a Memorial F. She decided not to build a tribute or memorial, nor to deal directly with aspects of the murder./ She wanted to create to create a space that will reflect the children themselves
3. Rovner's ideas were opposed by Yad Vashem and other museums such as the Jewish Museum in Prague. F.
4. After analysing children's drawings Rovner was struck by their power.
5. Children made both drawings and paintings.

## C.

1. Perché l'inglese viene definito lingua opaca? (Per coloro che hanno scelto ...*Non più pesci alpinisti...*) Vedi libro p. 29 e segg.

2. Quali sono i disturbi evolutivi del linguaggio? (Per coloro che hanno scelto *I bisogni linguistici specifici*) (Vedi libro primo capitolo, questo testo non è nella bibliografia dell'a.a corrente, quindi non ci sarà una domanda di questo tipo.)

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## Simulazione 2

**A. Complete the second sentence so that it has a similar meaning to the first sentence using the word given. Do not change the word given.**

1. One of my friends asked me to go to the club with her. (MINE)  
A friend of mine ...
2. I'm older than Grace but I'm shorter than her. (SHORT)  
Although I'm older than Grace, she isn't as short as I am
3. I won't put up with your behavior any longer. (TOLERATED)  
Your behaviour won't be tolerated any longer
4. Unless his boss gives him the sack, he won't look for another job. (GET)  
Unless he gets the sack, he won't ...
5. Why don't we buy her a bottle of red French wine? (WE)  
Shall we buy her a bottle of ...
6. I've borrowed some very useful English books from my older brother (LENT)  
My older brother has lent me some ...
7. Scarlet and I both love watching action films. (SO)  
Scarlet loves watching action films and so do I
8. They must perform the operation as soon as possible (CARRY)  
The operation must be carried out as soon as possible
9. She's never been to Latvia before. (FIRST)  
This is the first time she has/she's been to Latvia
10. Paula joined my class two years ago. (TWO YEARS)  
Paula and I attended the same class two years ago/were in the same class two years ago

**B. Read the following passage and do the T/F exercise and correct the false ones**

It's "carpet time" in year two. Alex snuggles up on the sofa next to his best friend, Simon. At their feet, with his arm lightly draped over Alex's knees, sits another good friend, Tom. The other 16 children sit cross-legged on the carpet, listening with rapt attention to a story. The class includes many children with special needs, a few very bright ones, one or two with little English, a girl with Down's syndrome. Some have emotional problems, one is hyperactive. It's just an ordinary,

inclusive, mainstream class, with helpers to support those who need it. It had taken a while for Alex to make real friends - with boys on an equal level rather than girls who wanted to mollycoddle him. But he did it. Then, the class moved on to class three. They went upstairs; Alex was left behind. This latest in a long chain of battles for Alex's rights involved as many tears, threats, pleadings, meetings, letters, and phone-calls as any of the battles I have had to fight. But after various reports and inspections by fire officers, psychologists, occupational therapists and engineers, the education authority finally agreed to pay for a platform lift. It was supposed to go in over the Christmas holidays. The kids all watched and waited with great anticipation. Then someone, somewhere announced that it would take 13 weeks to order from Switzerland.

Adapted from: <https://www.theguardian.com/education/2000/mar/01/parents.familyandrelationships>

1. The passage describes an ordinary day in a nursery school in the U.K. \_\_\_\_\_ **T**
2. In the school there are children with special needs. \_\_\_\_\_ **T**
3. Alex had made friends very quickly. **F**. It had taken a while for him to make real friends \_\_\_\_\_
4. The school doesn't have any lifts. **T** \_\_\_\_\_
5. Mollycoddle means "treat in a very indulgent way" **T** \_\_\_\_\_
6. The kids were looking forward to something which didn't arrive by Christmas **T** \_\_\_\_\_
7. The storyteller is a pupil. **F**. It is either a teacher or a childminder. \_\_\_\_\_
8. Mainstream class means that all the children are included. **T**. \_\_\_\_\_

### C.

1. Raccontare e spiegare il valore pedagogico della favola inventata da George Reavis all'inizio del libro. (Per coloro che hanno scelto ...*Non più pesci alpinisti*...)

Vedi libro. La favola è direttamente collegata al titolo.

### Simulazione 3

**A. Complete the second sentence so that it has a similar meaning to the first sentence using the word given. Do not change the word given.**

1. Grace suggested that we walk to school together every day. (GO) Grace said, 'Why don't we go to school together every day'?

2. The less you study, the less you know. (BOOKS) The fewer books you study, the less you know.

3. The novel is called *The Slap* (NAME)

The name of the novel is *The Slap*.

4. Anna wanted to know what Mark was talking about  
Anna asked, 'What are you talking about'?

5. Stop walking backwards and forwards. You're making me dizzy! (FEEL)  
If you don't stop walking backwards and forwards, you'll make me feel dizzy.

6. I've been living in Italy for 20 years now. (AGO)  
I arrived in Italy 20 years ago.

8. My eleven-year-old brother has got a sore throat. (WHO)

My brother, who is eleven years old, has got a sore throat.

9. You should think twice before speaking. (TO)

You ought to think twice before speaking.

10. Hardly any trains stop at such a small station. (FEW)

Very few trains stop at such a small station.

11. There are likely to be fires in the forest with this strong wind. (CAUSE)

This strong wind may cause fires in the forest.

**B. Read the following passage and do the T/F exercise. Then correct the false ones**

According to child psychologist Sally Goddard Blythe, fairy tales still have a lot to teach children about life, and indeed give us key imaginary experiences that shape us throughout our lives. "Fairy tales are important not because they show children how life is, but because they give form to deep fears and dreams about life through fantasy," Goddard Blythe says. "The important thing to remember is that children take on these stories at the developmental level they are capable of. In fairy tales, it's always clear that this isn't the real world. The characters might be unfamiliar to the child but the problems and the feelings that are dealt with are themselves often very true to life. Fairy tales give children a way, through stories that are safely set apart from themselves, to understand some of the really confusing and difficult feelings that they can't yet articulate for themselves. "Firstly, she explains, the black-and-white nature of fairy tales helps children feel comfortable and that makes them perfect for learning important life lessons, such as those around

behaviour and basic morality. “The simplistic, good-versus-bad narrative of fairy tales and the characters within them help children deal with uncertainty – it’s uncertainty that makes children anxious. By setting up this clear dichotomy from the beginning, and following this basic rubric throughout, whatever the story, fairy tales help children feel safe and comfortable with the story as it develops. So even if the hero or heroine at the centre of the tale experiences difficulties or hardship along the way, children can feel confident that they are going in the right direction.

Adapted from an article in *The Daily Telegraph*

1. The passage is a book review. **F.** It is an article dealing with the importance of fairy tales for children
2. Goddard Blithe is a physician **F.** She is a child psychologist
3. Fairy tales may frighten children and damage their development **F.** They can help them deal with uncertainty
4. Good and bad guys cannot be recognized in fairy tales. **F.** It’s just the opposite.
5. Fairy tales can help children understand feelings and teach them important life lessons. **T.**
6. *Hardship* is a synonym of *severe suffering* **T.**
7. *Black-and-white nature of fairy tales* means they are all the same. **F.** It means that they are characterised by a simplistic good-versus-bad narrative
8. Children should know the characters of a fairy tale very well. **F.** The characters might be unfamiliar to them

**C. Spiegare che cosa intende Giacomo Stella con il termine “negazionisti” nell’articolo riportato nel testo .**

Vedi libro p. 65

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