

# PROVA GUIDATA (Testo letterario)

## PART 1 – COMPREHENSION AND INTERPRETATION

### *Read the text below.*

- They were all at Charing Cross to see Lilia off—Philip, Harriet, Irma, Mrs. Herriton herself. Even Mrs. Theobald, squired by Mr. Kingcroft, had braved the journey from Yorkshire to bid her only daughter good-bye. Miss Abbott was likewise attended by numerous relatives, and the sight of so many people talking at once and saying such different things caused Lilia to
- 5 break into ungovernable peals of laughter.
- “Quite an ovation,” she cried, sprawling out of her first-class carriage. “They’ll take us for royalty. Oh, Mr. Kingcroft, get us foot-warmers.”
- The good-natured young man hurried away, and Philip, taking his place, flooded her with a final stream of advice and injunctions—where to stop, how to learn Italian, when to use
- 10 mosquito-nets, what pictures to look at. “Remember,” he concluded, “that it is only by going off the track that you get to know the country. See the little towns—Gubbio, Pienza, Cortona, San Gimignano, Monteriano. And don’t, let me beg you, go with that awful tourist idea that Italy’s only a museum of antiquities and art. Love and understand the Italians, for the people are more marvellous than the land.”
- 15 “How I wish you were coming, Philip,” she said, flattered at the unwonted notice her brother-in-law was giving her.
- “I wish I were.” He could have managed it without great difficulty, for his career at the Bar was not so intense as to prevent occasional holidays. But his family disliked his continual visits to the Continent, and he himself often found pleasure in the idea that he was too busy to leave town.
- 20 “Good-bye, dear every one. What a whirl!” She caught sight of her little daughter Irma, and felt that a touch of maternal solemnity was required. “Good-bye, darling. Mind you’re always good, and do what Granny tells you.”
- She referred not to her own mother, but to her mother-in-law, Mrs. Herriton, who hated the title of Granny.
- 25 Irma lifted a serious face to be kissed, and said cautiously, “I’ll do my best.”
- “She is sure to be good,” said Mrs. Herriton, who was standing pensively a little out of the hubbub. But Lilia was already calling to Miss Abbott, a tall, grave, rather nice-looking young lady who was conducting her adieus in a more decorous manner on the platform.
- “Caroline, my Caroline! Jump in, or your chaperon will go off without you.”
- 30 And Philip, whom the idea of Italy always intoxicated, had started again, telling her of the supreme moments of her coming journey—the Campanile of Airolo, which would burst on her when she emerged from the St. Gothard tunnel, presaging the future; the view of the Ticino and Lago Maggiore as the train climbed the slopes of Monte Cenere; the view of Lugano, the view of Como—Italy gathering thick around her now—the arrival at her first resting-place,
- 35 when, after long driving through dark and dirty streets, she should at last behold, amid the roar of trams and the glare of arc lamps, the buttresses of the cathedral of Milan.
- “Handkerchiefs and collars,” screamed Harriet, “in my inlaid box! I’ve lent you my inlaid box.”
- “Good old Harry!” She kissed every one again, and there was a moment’s silence. They all smiled steadily, excepting Philip, who was choking in the fog, and old Mrs. Theobald, who

- 40 had begun to cry. Miss Abbott got into the carriage. The guard himself shut the door, and told Lilia that she would be all right. Then the train moved, and they all moved with it a couple of steps, and waved their handkerchiefs, and uttered cheerful little cries. At that moment Mr. Kingcroft reappeared, carrying a foot-warmer by both ends, as if it was a tea-tray. He was sorry that he was too late, and called out in a quivering voice, "Good-bye, Mrs. Charles. May you enjoy yourself, and may God bless you."

Lilia smiled and nodded, and then the absurd position of the foot-warmer overcame her, and she began to laugh again. "Oh, I am so sorry," she cried back, "but you do look so funny. Oh, you all look so funny waving! Oh, pray!" And laughing helplessly, she was carried out into the fog.

from *Where Angels Fear to Tread* (Ch. 1) (1905), E. M. Forster (1879-1970)

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

**1 Philip can't go on the trip as he has too much work to do.**

T

☒ F

NS



Per rispondere correttamente alla domanda, devi fare attenzione all'uso e al significato dei verbi al condizionale. Si dice infatti che non è il troppo lavoro (*He could have managed it without great difficulty, for his career at the Bar was not so intense*, righe 17-18) il motivo per cui Philip non può muoversi, bensì la contrarietà della sua famiglia. Occhio al trabocchetto: quanto detto alla riga 16 (*he himself often found pleasure in the idea that he was too busy to leave town*) è una fantasia di Philip e non corrisponde alla realtà.

**2 Lilia will be travelling with Miss Abbott.**

☒ T

F

NS



La parola chiave è "*likewise*", alla riga 3: così come Lilia, che molte persone sono andate a salutare, allo stesso modo (*likewise*) anche molti parenti di Miss Abbott sono alla stazione per vederla partire. Puoi confermare la risposta anche con le righe 27-28, dove si dice che la stessa Lilia mette premura a Miss Abbott, le cui manifestazioni di saluto si stanno prolungando troppo.

**3 Mrs Herriton will be looking after Irma while Lilia is away travelling.**

☒ T

F

NS



Trovi la risposta alle righe 21-22, dove Lilia dice alla figlioletta Irma di obbedire alla nonna, e alle righe 23-24, dove viene spiegato che la nonna in questione è Mrs Herriton, la suocera di Lilia.

**4 Lilia is laughing because she is happy about setting off on the trip to Italy.**

T

☒ F

NS



Attenzione alle trappole! In due punti del testo si dice che Lilia scoppia a ridere: subito all'inizio (righe 4-5) e poi alla fine (righe 47-48). Se si legge con attenzione però, si vede che in entrambi i casi sono le circostanze a scatenare la sua ilarità, e non l'idea del viaggio in Europa: all'inizio perché le numerose persone che sono andate a salutare lei e Miss Abbott parlano tutte insieme creando un'allegria confusione; alla fine è la visione di Mr. Kingcroft che trasporta uno scaldapiedi come se fosse un vassoio da the a sembrarle irresistibile.

**5 Lilia has never been to mainland Europe before.**

T

F

NS



Le affermazioni “non precisate” possono essere insidiose. In questo caso, è molto probabile che Lilia non sia mai stata in Italia visto che Philip continua a darle consigli su cosa vedere: nulla però si dice su altri suoi eventuali viaggi in altri paesi europei. Il tono del brano potrebbe far pensare che Lilia non sia mai stata in Europa, ma questo non viene mai detto esplicitamente: per essere vera, un'affermazione deve sempre avere un riscontro diretto nel testo.

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

**6 Examine the author's choices regarding language and style. Are they effective in creating the atmosphere of the moment? Why? / Why not? Justify your answer by referring to the text.**



Prima di tutto, decidi se la tua risposta è “sì” o “no”: non deve essere solo dovuta a un'impressione generale, ma basarsi su riscontri nel testo. Poi cerca di specificare i motivi, facendo riferimenti puntuali al testo – senza copiare intere frasi.

*The author is really effective in creating the atmosphere about travelling. He describes the scene in detail, mentioning the name of the station, Charing Cross (line 1), choosing specific lexis, for example “see off”, “journey”, “bid good-bye”, “first-class carriage”, “going off the track”, “adieu”, “platform”, making the reader picture in his mind what is going on.*

*Then the writer concentrates on the feelings of the different characters. For example the excitement of the protagonist, who finds the situation funny (lines 1-5, 46-48) and also has some maternal worries about leaving her daughter; Philip who is enthusiastic about Italy (lines 10-14; 30-37); Mrs. Theobald who is crying (line 40); Mr. Kingcroft who tries to be useful and carries a foot-warmer, but gets there as the train is leaving (lines 43-45).*

*Travelling by train and visiting Italy is considered a real adventure. It was quite mysterious as we can understand from the last image in the passage: “she was carried out in the fog.”*

**7 Explain what Philip wants her to do when he tells Lilia not to “go with that awful tourist idea that Italy's only a museum of antiquities and art. Love and understand the Italians, for the people are more marvellous than the land.” (lines 12-14)**



Rileggi con attenzione il paragrafo alle righe 10-14. Philip approfitta di un momento di quiete nei preparativi per la partenza per dare a Lilia qualche consiglio non banale: le dice di non fossilizzarsi sulle località troppo turistiche, ma di visitare le cittadine più piccole, di sforzarsi di imparare un po' di italiano e soprattutto di dare importanza alle persone che incontrerà, non soltanto alle opere d'arte. Vuole insomma che il viaggio di Lilia in Italia non sia solo un rapido passaggio nei luoghi “da non mancare”, ma un vero viaggio anche interiore.

Philip has already visited Italy and he wants to make sure they are going to appreciate every aspect of the experience, admiring the spectacular landscapes (Lago Maggiore and Como, lines 33-34), and the monuments (the Cathedral of Milan, line 36). He insists on the fact that they should not be just tourists, but they should go over and come in touch with the people, who he considers more marvellous than the land. They should enjoy their trip with no prejudices, ready to discover something new, unexpected, for example the little towns of Gubbio and Pienza. Maybe Philip is referring also to the different lifestyle Italians have, more passionate and warm-hearted. He wants Lilia to be open-minded.

## 8 What clues does the passage offer about the social class of the characters?



Un primo indizio può venirti dalla fonte del brano: nel periodo storico descritto, solo alcune classi sociali privilegiate potevano permettersi viaggi di piacere. Rileggi con attenzione tutto il brano per estrapolare i passaggi che rendono esplicita l'appartenenza dei protagonisti a una classe sociale ben definita: il fatto che viaggino in prima classe, l'alta probabilità che nessuno di loro si trovi in condizione di lavorare per vivere, il francesismo "adieu", e così via.

The ladies are going to face a long journey through Italy and at the time of the writer travelling could be afforded only by upper class people; in addition to that in line 6 you can read "first-class carriage" which means they are travelling in an expensive way. The travellers described in the passage don't work to earn their living, they are interested in visiting places, attending art exhibitions and museums. In line 17 there is a reference to Phillip and his career at the Bar, which again makes us think about upper-class people. Even the word "adieu" at line 28 is chosen to underline the cultural level through a Gallicism. Finally, the ladies mention foot-warmers and an inlaid box, which are luxury items not used by people belonging to the lower classes.

## PART 2 – WRITTEN PRODUCTION

*"Why do you go away? So that you can come back. So that you can see the place you came from with new eyes and extra colours. And the people there see you differently, too. Coming back to where you started is not the same as never leaving."*

Terry Pratchett, *A Hat Full of Sky* (2004)

**Some people think that travelling broadens one's mind and can enrich one's life. Discuss the quotation in a 300-word essay. Support your ideas by referring to your readings and/or to your personal experience of travelling.**

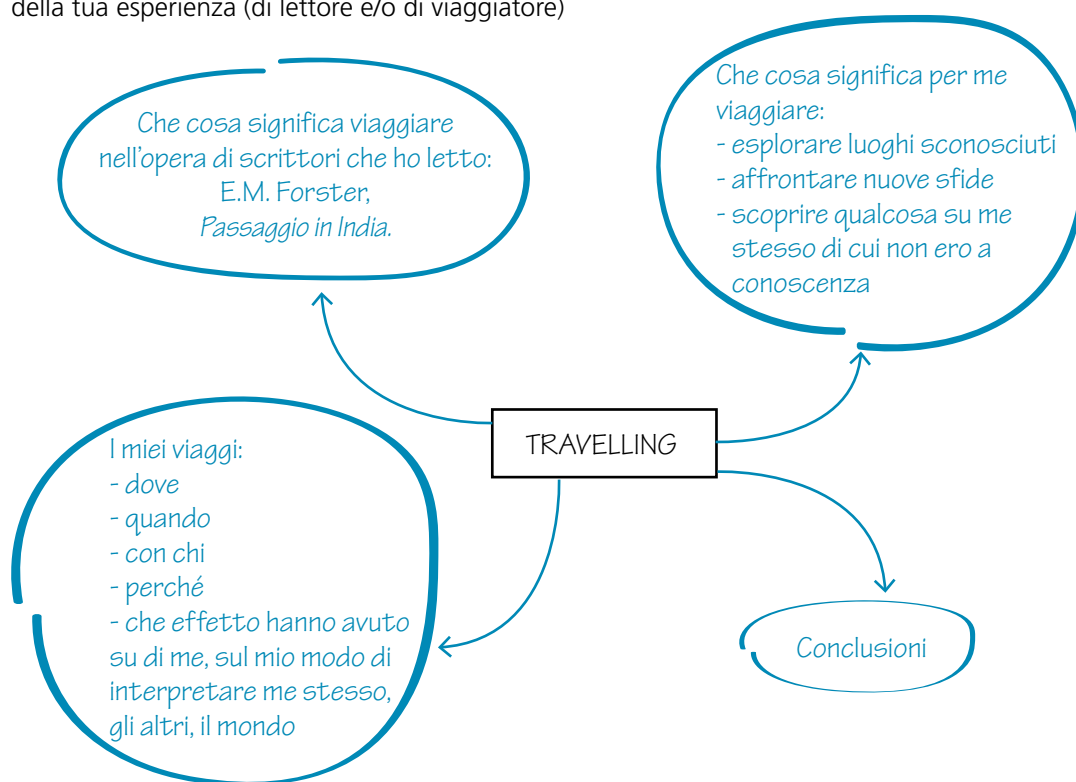


### Fase di preparazione

**1. Leggi con attenzione la traccia** per capire esattamente che cosa ti viene richiesto: in questo caso, ti viene fornita una citazione di Terry Pratchett che devi commentare. Sottolineare le parole chiave ti può essere d'aiuto.

- Innanzitutto, devi **capire che cosa** sostiene esattamente l'autore: *come back, new eyes, not the same*: la citazione non si focalizza solo sul viaggio, ma anche e soprattutto sul ritorno.
- In secondo luogo, devi **capire quale tipo di commento ci si aspetta da te**. Se tu ti focalizzassi solamente sulla citazione, non basterebbe: devi fare riferimento alle tue letture e/o alle tue esperienze personali.

2. Passa alla fase di *brainstorming* (può esserti d'aiuto costruire una mappa concettuale), riprendendo le parole chiave della citazione per sviluppare un'argomentazione che tenga conto della tua esperienza (di lettore e/o di viaggiatore)



### Fase di stesura

**Rapida introduzione:** in una frase, anticipa di che cosa parlerai e perché.

**Sviluppo:** sviluppa, all'interno di un discorso organico, fluido e naturale, i concetti che hai annotato. La scaletta che hai scritto per raccogliere le idee dovrà "scompare" nel tuo svolgimento. Organizza il tuo saggio in paragrafi.

**Conclusione:** breve, ma efficace. Tira le fila del discorso che hai presentato e crea un'apertura verso ulteriori riflessioni.

People usually can't wait to go on holiday or go travelling. They want to relax and feast their eyes on beautiful places. They feel the need to meet different people, have new experiences and understand different cultures and viewpoints in order to enrich their lives. This has to do with the human pursuit of happiness.

E.M. Forster dealt with this theme in his book *A Passage to India* in which two Englishwomen Miss Adela Quested and Mrs Moore travel to India. There, Adela is to become engaged to Ronny Heaslop, an Englishman, but she also hopes to experience the "real India" through its people and culture.

Travelling changes people because they know what they leave but not what awaits them. They do not get a new pair of glasses, but a new pair of eyes and sometimes they learn something about themselves. For example, in *A Passage to India*, Adela learns that she doesn't love Ronny after all and that perhaps she isn't as open-minded as she thought.

Leaving and never going back is an adventure but it is sometimes a way to avoid responsibilities. In my opinion, it is best to go back home and use your experiences to improve everyday life. In my personal experience, people make the difference when travelling. With the right person at your side, even the worst places are bearable. I once had to go to Venice but I wasn't happy about it because I knew nobody. However, I went with an open mind and was determined to enjoy the experience. Indeed, I made the right choice: I met some wonderful people and had a great time with them. I learnt how wonderful life can be. Since then, I have not missed an opportunity to travel because I have realised that it is true that travel broadens the mind.