

**Facoltà di Scienze Economiche, Giuridiche e Politiche, Università di Cagliari**  
**EGA – EF**  
**A.A. 2016/2017**

**LINGUA INGLESE – ESAME (PROVA SCRITTA)**

Appello del 16 gennaio 2017

**READING COMPREHENSION**  
**Part 1**

**The paradoxical life of the shy artist**

(Adapted from *The Economist* – January 10th 2017)

- I. In the early 1900s, a young woman named Agatha Miller had a dream of becoming a concert pianist. The only obstacle in her way was her crippling stage fright. Haunted by nightmares of the piano turning into a church organ or its keys sticking together, her anxiety made her ill and she could not perform. She chose another vocation and, under her married name, Agatha Christie became the world's best-selling novelist. Yet her "miserable, horrible, inevitable shyness" continued to afflict her throughout her life. She refused to speak in public, found conversation awkward and parties hell, but her artistic pursuits drew her into the stage light. This is the contradictory and distressing world of the shy artist. And in an age of 24-hour media and celebrity, it is an increasingly hostile one.
- II. Shyness and creativity often go hand in hand. The young musician, isolated writer and antisocial genius are stereotypical creative types. There is inevitably a common connection between the deep feeling and introspection that leads to great art and the sensitivity that manifests itself as social anxiety. Creating and performing can act as compensation for not being able to communicate in other ways. Some, like Lady Gaga or David Bowie, have used performance as a kind of protection, inventing bold, flamboyant alter-egos. Both have described themselves as being painfully shy in their youths.
- III. In previous generations it was easier to keep a public persona and a private life separate. But today, thanks to the internet, celebrity culture and social media, the shy artist has less private space to withdraw to. To feed the ever-hungry media beast, there are unprecedented invasions of privacy: topless photos taken using drones and personal photos being downloaded from the cloud. Unwanted attention aside, there is so much "noise" out there that to be heard as an artist, there is a greater need for self-promotion.
- IV. This is true even in writing, traditionally the least performative of the arts. You can no longer just write—the writer has to be part of the product, talking at book fairs and smiling from book jackets. A website offering marketing tips for introverts has emerged as a sanctuary for the publicity-shy writer. There is even a section "For Those We Lose Along The Way", for writers who have been so scarred by their incursions into the world of publishing that they give up completely.
- V. Many performers struggle with the kind of attention that fame brings. Pink Floyd became disillusioned with the god-like status imposed upon them, a fundamental part of the idea of alienation explored in their concept album "The Wall". Those like Kurt Cobain were aware of their own growing narcissism: "I don't care what you think unless it is about me." Others feel they're being rewarded for the wrong thing—their audience not really appreciating what makes them special. Cobain, and both David Gilmour and Syd Barrett from Pink Floyd are all described as shy.
- VI. Adding to the problem is the fact that shyness can so easily be misinterpreted. As someone said, it is often read as "displaced aggression or narcissism". When shy artists retreat into themselves, it can be viewed as rude, moody and ungrateful and the claim of not wanting attention can seem contrived. The act of "running away" or "hiding from the spotlight" is often seen as a publicity stunt. This was already a problem in the 1930s. When Agatha Christie had a breakdown and tried to escape, she was chased "like a fox" by the press. They, as well as the curious public, were convinced it was a ploy for attention.
- VII. Some critics take a Darwinian approach: in fame, as in many other aspects of life, it is a matter of survival of the fittest, and those who cannot take it don't deserve to be famous. But then audiences might be missing

of the quiet, and those who cannot take it don't deserve to be famous. But then audiences might be missing something from the complex, sensitive and interesting world of the shy. In 2013, Susan Cain wrote "Quiet" which opened up people's perceptions of how the more gentle of the species operate differently in business. Maybe the same should be extended to those who don't like to be in the spotlight.

## Part 1 – True or False + MC

Agatha Christie was a very outgoing person.

- A. TRUE  
 B. FALSE

Nowadays, the Internet makes it difficult to keep public and private lives separate.

- A. TRUE  
 B. FALSE

Today, even the writers have to make it to the public.

- A. TRUE  
 B. FALSE

Kurt Cobain was a self-centred person.

- A. TRUE  
 B. FALSE

Shyness is always a sign of displaced aggression or narcissism.

- A. TRUE  
 B. FALSE

According to the Darwinian approach, the extrovert only should become famous.

- A. TRUE  
 B. FALSE

What is the opposite of "stereotypical"?

- A. Clichéd  
 B. Unconventional

Based on the reading, "marketing tips" are:

- A. money offered in the market.  
 B. suggestions for marketing a product.

Reading Comprehension

Part 2

**Facoltà di Scienze Economiche, Giuridiche e Politiche, Università di Cagliari**

**EGA – EF**

**A.A. 2016/2017**

**LINGUA INGLESE – ESAME (PROVA SCRITTA)**

**Appello del 16 gennaio 2017**

**READING COMPREHENSION**

**Part 2**

**The paradoxical life of the shy artist**

(Adapted from *The Economist* – January 10th 2017)

- I. In the early 1900s, a young woman named Agatha Miller had a dream of becoming a concert pianist. The only obstacle in her way was her crippling stage fright. Haunted by nightmares of the piano turning into a church organ or its keys sticking together, her anxiety made her ill and she could not perform. She chose another vocation and, under her married name, Agatha Christie became the world's best-selling novelist. Yet her "miserable, horrible, inevitable shyness" continued to afflict her throughout her life. She refused to speak in public, found conversation awkward and parties hell, but her artistic pursuits drew her into the stage light. This is the contradictory and distressing world of the shy artist. And in an age of 24-hour media and celebrity, it is an increasingly hostile one.
- II. Shyness and creativity often go hand in hand. The young musician, isolated writer and antisocial genius are stereotypical creative types. There is inevitably a common connection between the deep feeling and introspection that leads to great art and the sensitivity that manifests itself as social anxiety. Creating and performing can act as compensation for not being able to communicate in other ways. Some, like Lady Gaga or David Bowie, have used performance as a kind of protection, inventing bold, flamboyant alter-egos. Both have described themselves as being painfully shy in their youths.



- III. In previous generations it was easier to keep a public persona and a private life separate. But today, thanks to the internet, celebrity culture and social media, the shy artist has less private space to withdraw to. To feed the ever-hungry media beast, there are unprecedented invasions of privacy: topless photos taken using drones and personal photos being downloaded from the cloud. Unwanted attention aside, there is so much “noise” out there that to be heard as an artist, there is a greater need for self-promotion.
- IV. This is true even in writing, traditionally the least performative of the arts. You can no longer just write—the writer has to be part of the product, talking at book fairs and smiling from book jackets. A website offering marketing tips for introverts has emerged as a sanctuary for the publicity-shy writer. There is even a section “For Those We Lose Along The Way”, for writers who have been so scarred by their incursions into the world of publishing that they give up completely.
- V. Many performers struggle with the kind of attention that fame brings. Pink Floyd became disillusioned with the god-like status imposed upon them, a fundamental part of the idea of alienation explored in their concept album “The Wall”. Those like Kurt Cobain were aware of their own growing narcissism: “I don’t care what you think unless it is about me.” Others feel they’re being rewarded for the wrong thing—their audience not really appreciating what makes them special. Cobain, and both David Gilmour and Syd Barrett from Pink Floyd are all described as shy.
- VI. Adding to the problem is the fact that shyness can so easily be misinterpreted. As someone said, it is often read as “displaced aggression or narcissism”. When shy artists retreat into themselves, it can be viewed as rude, moody and ungrateful and the claim of not wanting attention can seem contrived. The act of “running away” or “hiding from the spotlight” is often seen as a publicity stunt. This was already a problem in the 1930s. When Agatha Christie had a breakdown and tried to escape, she was chased “like a fox” by the press. They, as well as the curious public, were convinced it was a ploy for attention.
- VII. Some critics take a Darwinian approach: in fame, as in many other aspects of life, it is a matter of survival of the fittest, and those who cannot take it don’t deserve to be famous. But then audiences might be missing something from the complex, sensitive and interesting world of the shy. In 2013, Susan Cain wrote “Quiet” which opened up people’s perceptions of how the more gentle of the species operate differently in business. Maybe the same should be extended to those who don’t like to be in the spotlight.

## Part 2 – Answer the following questions:

What is presently requested even to the writer in order to sell her/his product? What is meant with: “the writer has to be part of the product”?

What is this article about?

Reading Comprehension  
Part 3

**Facoltà di Scienze Economiche, Giuridiche e Politiche, Università di Cagliari**  
**EGA – EF**  
**A.A. 2016/2017**

**LINGUA INGLESE – ESAME (PROVA SCRITTA)**

**Appello del 16 gennaio 2017**

**READING COMPREHENSION**  
**Part 3**

**The paradoxical life of the shy artist**  
(Adapted from *The Economist* – January 10th 2017)

- I. In the early 1900s, a young woman named Agatha Miller had a dream of becoming a concert pianist. The only obstacle in her way was her crippling stage fright. Haunted by nightmares of the piano turning into a church organ or its keys sticking together, her anxiety made her ill and she could not perform. She chose another vocation and, under her married name, Agatha Christie became the world's best-selling novelist. Yet her "miserable, horrible, inevitable shyness" continued to afflict her throughout her life. She refused to speak in public, found conversation awkward and parties hell, but her artistic pursuits drew her into the stage light. This is the contradictory and distressing world of the shy artist. And in an age of 24-hour media and celebrity, it is an increasingly hostile one.
- II. Shyness and creativity often go hand in hand. The young musician, isolated writer and antisocial genius are stereotypical creative types. There is inevitably a common connection between the deep feeling and introspection that leads to great art and the sensitivity that manifests itself as social anxiety. Creating and performing can act as compensation for not being able to communicate in other ways. Some, like Lady Gaga or David Bowie, have used performance as a kind of protection, inventing bold, flamboyant alter-egos. Both have described themselves as being painfully shy in their youths.
- III. In previous generations it was easier to keep a public persona and a private life separate. But today, thanks to the internet, celebrity culture and social media, the shy artist has less private space to withdraw to. To feed the ever-hungry media beast, there are unprecedented invasions of privacy: topless photos taken using drones and personal photos being downloaded from the cloud. Unwanted attention aside, there is so much "noise" out there that to be heard as an artist, there is a greater need for self-promotion.
- IV. This is true even in writing, traditionally the least performative of the arts. You can no longer just write—the writer has to be part of the product, talking at book fairs and smiling from book jackets. A website offering marketing tips for introverts has emerged as a sanctuary for the publicity-shy writer. There is even a section "For Those We Lose Along The Way", for writers who have been so scarred by their incursions into the world of publishing that they give up completely.
- V. Many performers struggle with the kind of attention that fame brings. Pink Floyd became disillusioned with the god-like status imposed upon them, a fundamental part of the idea of alienation explored in their concept album "The Wall". Those like Kurt Cobain were aware of their own growing narcissism: "I don't care what you think unless it is about me." Others feel they're being rewarded for the wrong thing—their audience not really appreciating what makes them special. Cobain, and both David Gilmour and Syd Barrett from Pink Floyd are all described as shy.
- VI. Adding to the problem is the fact that shyness can so easily be misinterpreted. As someone said, it is often read as "displaced aggression or narcissism". When shy artists retreat into themselves, it can be viewed as rude, moody and ungrateful and the claim of not wanting attention can seem contrived. The act of "running away" or "hiding from the spotlight" is often seen as a publicity stunt. This was already a problem in the 1930s. When Agatha Christie had a breakdown and tried to escape, she was chased "like a fox" by the press. They, as well as the curious public, were convinced it was a ploy for attention.
- VII. Some critics take a Darwinian approach: in fame, as in many other aspects of life, it is a matter of survival of the fittest, and those who cannot take it don't deserve to be famous. But then audiences might be missing something from the complex, sensitive and interesting world of the shy. In 2013, Susan Cain wrote "Quiet" which opened up people's perceptions of how the more gentle of the species operate differently in business. Maybe the same should be extended to those who don't like to be in the spotlight.

### Part 3 – Vocabulary – Find in the text a word which means the same as:

Contrary, conflicting, divergent (adj.):

(Re)present, enact, go on stage (v.):

Unavoidably, undoubtedly, inescapably (adv.):

Exhibitions, expositions (n. pl.):

Valuing, treasuring, pricing (v.):

Temperamental, capricious, irritable (adj.):

Public, followers (n., pl.):

#### WORD FORMATION



**Facoltà di Scienze Economiche, Giuridiche e Politiche, Università di Cagliari**  
**EGA – EF**  
**A.A. 2016/2017**

**LINGUA INGLESE – ESAME (PROVA SCRITTA)**

**Appello del 16 gennaio 2017**

**WORD FORMATION**

**Complete the blank space with the most appropriate form of the word in brackets: a noun, an adjective, a verb or an adverb.**

Adidas is a German multinational \_\_\_\_\_ (CORPORATE) that designs and \_\_\_\_\_ (MANUFACTURE) sports shoes, clothing and accessories headquartered in Bavaria. It is the \_\_\_\_\_ (LARGE) sportswear manufacturer in Europe and the second biggest in the world. It is the \_\_\_\_\_ (HOLD) company for the Adidas Group. Adidas revenue for 2012 was \_\_\_\_\_ (LIST) at €14.88 billion. Adidas remains a major company in the \_\_\_\_\_ (SUPPLY) of team kits for \_\_\_\_\_ (GLOBE) football teams and clubs. Adidas makes referee kits that are used in international \_\_\_\_\_ (COMPETE) and by many countries and leagues in the world. The company has been an \_\_\_\_\_ (INNOVATE) in the area of footwear for the sport, with notable examples \_\_\_\_\_ (INCLUDE) the 1979 release of the Copa Mundial boot used in baseball dry pitches.

**Phonetics Transcript**

**Facoltà di Scienze Economiche, Giuridiche e Politiche, Università di Cagliari**  
**EGA – EF**  
**A.A. 2016/2017**

**LINGUA INGLESE – ESAME (PROVA SCRITTA)**

**Appello del 16 gennaio 2017**

**PHONETICS TRANSCRIPT**

1. [praɪs] \_\_\_\_\_
2. [fə:l] \_\_\_\_\_
3. [ˌɪnɪkˈspensɪv] \_\_\_\_\_
4. [tʃɑ:dʒ] \_\_\_\_\_
5. [ʃɑp/ʃɒp] \_\_\_\_\_
6. [ˈmɑ:kɪt /ˈmɑ:kɪt] \_\_\_\_\_
7. [mˈkrɪs] \_\_\_\_\_
8. [weɪdʒ] \_\_\_\_\_
9. [ˈprɑfɪt /ˈprɒ-] \_\_\_\_\_
10. [fɪˈnæns] \_\_\_\_\_

- (1)
- (2)
- (3)
- (4)
- (5)
- (6)
- (7)
- (8)
- (9)
- (10)