



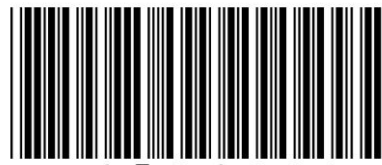
SHIFRA
E NXËNËSIT



PROVIMI I MATURËS/
PROVIMI PROFESIONAL
QERSHOR 2026.

GJUHË ANGLEZE

NIVELI BASË



* E 1 3 9 1 9 2 9 *

ME RËNDËSI!

"KANDIDATI HUMB TË DREJTËN E PROVIMIT, NË ATË AFAT TË PROVIMIT, KUR GJATË PROVIMIT, PËRKATËSISHT VLERËSIMIT, VËRTETOHET SE KA PËRDORUR MJETE TË PALEJUARA, SE KA KOPJUAR DETYRËN E DIKUJT TJETËR OSE SE DETYRËN E VET IA KA DHËNË NXËNËSIT TJETËR."

(Rregullorja për mënyrën, procedurën dhe kohën e dhënies së Provimit të Maturës në gjimnaz, neni 24; Rregullorja për mënyrën dhe procedurën e dhënies së Provimit Profesional për nxënësit të cilët vazhdojnë arsimimin, neni 27)



UDHËZIM

**Koha për zgjidhje të testit është 150 minuta
Lexo me kujdes udhëzimin.**

Mjetet e lejuara: lapsi grafit, goma dhe stilolapsi.

Testi duhet të jetë i shkruar qartë me stilolaps.

Gjatë punës në test nuk lejohet përdorimi i fjalorit dhe mjeteve elektronike. Nxënësi/nxënësja në asnjë mënyrë nuk guxon ta zbulojë identitetin e vet në test apo t'i drejtohet në mënyrë të drejtpërdrejtë vlerësuesit.

Lexo me kujdes çdo detyrë.

Kontrollimi i të kuptuarit të tekstit të dëgjuar përbëhet nga dy detyra. Çdo tekst do ta dëgjosh dy herë. Do të kesh kohë të mjaftueshme që t'i lexosh pyetjet para se ta dëgjosh tekstin si dhe t'i kontrollosh përgjigjet tua. Gjatë kohës së dëgjimit të tekstit mund t'i shënosh përgjigjet.

Me test ke marrë edhe fletën e përgjigjeve për detyrat me zgjedhje të shumëfishtë. Nevojitet që në vendin përkatës me kujdes t'i përshkruash përgjigjet tua.

Detyra do të vlerësohet me zero pikë nëse:

- është e pasaktë
- përgjigjja në detyrën me zgjedhje të shumëfishtë NUK është kaluar në fletën e përgjigjeve
- janë rrethuar më shumë përgjigje të ofruara
- është e palexueshme dhe e paqartë
- përgjigjja është shkruar me laps të thjeshtë ose laps grafit
- teksti funksional/eseja NUK është shkruar në vendin e paraparë, por vetëm në fletët e konceptit (shkrimi i konceptit nuk është i detyrueshëm)

Nëse gabon, vendos një vijë të kryqëzuar mbi të dhe detyrën zgjidhe përsëri.
Nuk lejohet përdorimi i korrektorit.

Të dëshirojmë shumë sukses!

1. LISTENING COMPREHENSION

1.1 Listen to a short talk about four types of creative thinkers.

For each sentence (1-7), tick (✓) which type of creative thinker it refers to.

This person	A. LATERAL THINKER	B. INSPIRATIONAL THINKER	C. DIVERGENT THINKER	D. SYSTEMATIC THINKER
1) gets ideas suddenly.				
2) is a good manager.				
3) enjoys brainstorming.				
4) leaves traditions behind easily.				
5) understands connections in systems.				
6) may get ideas even while sleeping.				
7) is good at problem-solving.				

→ Kaloni zgjidhjet në fletën e përgjigjeve.

1.2 Listen to the story about two men in a café. Then choose the correct answer (A, B, or C) for each question below.



1. Mr. Howard goes to the café every morning because he

- A. enjoys social attention.
- B. follows a stable routine.
- C. works in a nearby store.

2. Rammy's appearance suggests that he is

- A. careless about others.
- B. unfamiliar with the café.
- C. going through difficulties.

3. When he entered the café, Rammy

- A. avoided eye contact.
- B. ordered the cheapest item.
- C. was completely broke but cheerful.

4. Mr. Howard says he was once broke, too,

- A. to show authority.
- B. to create a connection.
- C. to change the subject.

5. Mr. Howard's notebook

- A. turns past mistakes into lessons.
- B. describes people he has met in life.
- C. records all daily events and actions.

6. Rammy returns to the café because he

- A. feels lost and sad.
- B. enjoys the coffee.
- C. values the conversations.

7. The story about firing an employee tells that

- A. listening matters.
- B. control is necessary.
- C. authority comes first.

8. By the end of the listening, Rammy

- A. writes his own book of regrets.
- B. wants to copy Mr. Howard's writing.
- C. begins thinking about his future.

→ Kaloni zgjidhjet në fletën e përgjigjeve.

2. READING COMPREHENSION

2.1 Read the text about Yayoi Kusama and her artistic career. Then, choose the correct answer (A, B or C) according to the text.



Yayoi Kusama is probably the world's most famous living female artist. Although a pioneer in the New York art scene after the war, she reached international fame as a 60-year-old woman. To this day, her work remains fascinating, often receiving both criticism and admiration.

Yayoi Kusama was born in 1929 in Matsumoto, Japan. She grew up on a farm that her family owned. It was here that she had her first hallucinations when everything around her began turning into a carpet filled with red polka dots. When she was 10 years old, Kusama started putting her hallucinations down on paper in order to control them. Later, this pattern formed the basis of her art.

In 1942, then 13-year-old Kusama was sent to a military factory to sew parachutes. This was typical at the time, as school-aged girls from all over Japan were made to join the country's military force during the Second World War. After the war, feeling limited by the Japanese art world, Kusama's desire to leave Japan grew stronger. In 1955, she wrote a letter to Georgia O'Keeffe. The famous artist responded, encouraging Kusama to move to New York and show her artwork there. Two years later, Kusama was on a plane heading for Seattle.

Kusama was only 27 when she came to New York after spending only a brief time in Seattle. At the time, New York City was the centre of alternative pop art movements. Kusama soon joined the art crowd. Among her friends were Andy Warhol, whom she accused of stealing her ideas, and Donald Judd, the first critic that wrote positively about her work.

Kusama held her first exhibition in the United States at the artist-run Brata Gallery. At that point, she'd been in New York for a year, and established galleries were still refusing to show any of her work. This show was a small breaking point, showing paintings that brought conceptual abstraction to its extreme. In Kusama's own words, the paintings were without beginning, end, or centre. It was these works that Donald Judd wrote so positively about in his ART News review, and New York finally became aware of Yayoi Kusama's art.

In the late 1960s, Kusama's work became more political. She was one of the artists criticising the Vietnam War, art institutions, and capitalism. Kusama's activism landed her TV and magazine cover appearances, but despite the media attention, her works did not sell. Few galleries were willing to work with her, and she continued to accuse fellow artists of stealing her ideas. By the 1970s, Kusama's name was quickly forgotten. In Europe, the situation was slightly different, and her works were slowly beginning to sell. The real breakthrough, however, came twenty years later, when curator Alexandra Munroe tracked down the artist and became her ticket to international fame.



By the 2000s, Kusama had become one of the world's most famous contemporary artists. Polka dots, pumpkins, and infinity mirrors appeared all over the world. She collaborated with designers and published artist books, memoirs, and even an edition of Alice in Wonderland. The world was ready for Yayoi Kusama.

In the end, Yayoi Kusama's art reached the international art world. The recognition this artist deserved was finally there, but this didn't come without criticism. Kusama's life and work have been the cause of much debate. Perhaps it is that public controversy that has always followed her that is the driving force behind Kusama's continued fame and unique artistic direction.

Adapted from: www.thecollector.com

1. The opening paragraph emphasises that Kusama's career

- A. never fully developed.
- B. met with mixed reactions.
- C. relied on public popularity.

2. Kusama's early hallucinations are important because they

- A. influenced her choice of materials.
- B. pushed her towards classical realism.
- C. shaped her later artistic language.

3. Kusama wanted to leave her native country because she

- A. felt restricted by the art world around her.
- B. believed she would quickly become famous abroad.
- C. wanted to follow other artists who had already left.

4. Kusama's time in Seattle is described as

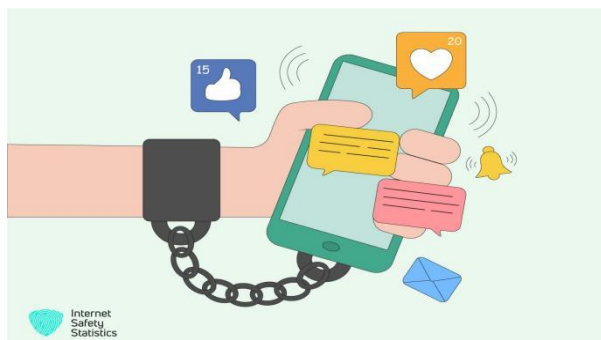
- A. a long and influential period.
- B. a short stop before moving on.
- C. a place where she reached fame.

- 5. Kusama's relationship with Andy Warhol was**
- A. friendly but distant.
 - B. marked by tension.
 - C. professionally supportive.
- 6. Why was Kusama's first US exhibition a turning point?**
- A. It brought her work to critical attention.
 - B. It resulted in strong sales all over the USA.
 - C. It was held at a prestigious New York gallery.
- 7. Donald Judd**
- A. introduced Kusama to political art.
 - B. was the first to publicly praise her work.
 - C. helped her organise her later exhibitions.
- 8. In the late 1960s, Kusama's work changed mainly in its**
- A. commercial success.
 - B. visual simplicity.
 - C. social focus.
- 9. Despite increased media attention, Kusama struggled because**
- A. audiences rejected all her new ideas.
 - B. most galleries did not support her.
 - C. she refused to compromise.
- 10. By the 1970s, Kusama**
- A. gradually rebuilt her career.
 - B. achieved success in Europe.
 - C. faded from public attention.
- 11. The final paragraph suggests that Kusama's lasting fame is linked to**
- A. lack of media attention.
 - B. ongoing public debate.
 - C. her rejection of criticism.
- 12. Which is the BEST title for this article?**
- A. Yayoi Kusama: A Difficult and Lonely Career
 - B. Yayoi Kusama: From Unknown Artist to Disappearance
 - C. Yayoi Kusama: Art, Determination, and Late Recognition

→ Kaloni zgjidhjet në fletën e përgjigjeve.

2.2 Read the text and complete the gaps 1-8 with the given clauses (A-H).

I took my kids offline



When Susan Maushart introduced a six-month ban on technology in her home, she expected the children to rebel. But they embraced the experiment – **1** _____.

'It's weird when you have to text your kids to come to the dinner table,' says Susan Maushart. At the end of 2008, she was anxious about the amount of time her three teenagers spent transfixed by technology.

All she usually saw of her 15-year-old son, Bill, **2** _____. Her elder daughter, Anni, 18, addicted to social-networking sites, and 14-year-old Sussy seemed physically attached to her laptop, often staying logged on to the Internet through the night. Over a period of months, Susan, a single mother, had a "dawning awareness" that something was not right. But when she watched Sussy receive video clips of her friends streamed live over the Internet, her worries became "profound panic".

"My concern," she says, "was that we had stopped functioning as a family. We simply weren't connecting with one another in real space and time in any sort of authentic way, **3** _____."

Susan decided to take action. She initiated what she describes as an "experiment in living" and banned all technology at home for six months. Her kids really didn't believe at first, **4** _____, they adapted well to an offline world.

Anni, Bill, and Sussy confronted boredom – something that they were previously unfamiliar with because of their endless access to online entertainment. They found out that it made them resourceful. Indeed, their mother thinks boredom is fundamentally important in terms of creativity: "If nothing's wrong, **5** _____."

Susan had high expectations of her experiment: "I hoped that it would transform our lives – that we would become a closer family, read more, sit around the table to eat and play more music ... that we would feel closer to one another." To her delight, **6** _____.

During their half-year of technological deprivation, the family did eat together more regularly. They talked more. They played board games. They went on outings to the cinema and restaurants. Anni took to studying in the university library. Bill rediscovered his saxophone and got into reading novels. Sussy, **7** _____, but eventually she gave in.

Susan's children have all expressed a willingness to go offline again. It is something she, too, would love to do. "I'd look forward to a technology vacation," she says, "just like I look forward to going on a yoga retreat." The family hasn't remained app free, **S** _____. Bill sold his game console to buy a new saxophone, and Anni still prefers to study in the library.

Adapted from: www.theguardian.com

- A)** *as the youngest and most technologically literate struggled more*
- B)** *although we were individuals who were very connected outwards.*
- C)** *you're never motivated to change and move out of that comfort zone.*
- D)** *was the back of his head as he played on his games console.*
- E)** *but once they realized their mother was serious*
- F)** *but there have been permanent changes.*
- G)** *and even claimed to have enjoyed it.*
- H)** *many of these expectations were met.*

→ Kaloni zgjidhjet në fletën e përgjigjeve.

3. VOCABULARY AND GRAMMAR

3.1 Read the text and choose the correct answer (A, B, C or D).

Help Others, Help Yourself



Helping others can make you feel good. The key is to find the approach that works for you.

There's a Chinese saying that goes: "If you want happiness for an hour, **1.** _____ a nap. If you want happiness for a day, go fishing. If you want happiness for a year, inherit a fortune. If you want happiness for a lifetime, help somebody."

Great thinkers have said **2.** _____ same thing: Happiness is found in helping others. **3.** _____ data supports this. Helping others may be the secret to living a happier, healthier life.

Giving can feel great, and the more you give, the more you can gain. Follow **4.** _____ tips:

- Find your passion. It's not how much you give, it's how much love you put into giving. You might care **5.** _____ one cause more than others— that's okay. Support the cause that feels right for you.
- Give your time. The gift of time is often more valuable to the receiver, and more **6.** _____ to the giver, than money. We all have time. We can give some of this time to help others. It can be just **7.** _____ days a year.
- Give to groups with goals. Michael Norton is a professor at Harvard Business School in Massachusetts. He says that giving to a specific cause **8.** _____ to more happiness.
- Don't forget about yourself. "Selfless giving easily becomes overwhelming," says psychologist Adam Grant. When you give, make sure to keep your own needs in mind. You matter **9.** _____!
- Be proactive. Set **10.** _____ some time to serve your community. Think about your options. Find the type of service that matches your values.

1	A break	B wake	C make	D take
2	A the	B an	C a	D -
3	A Scientifically	B Scientific	C Scientist	D Science
4	A those	B these	C that	D this
5	A about	B over	C on	D at
6	A satisfying	B satisfied	C satisfies	D satisfy
7	A a little	B a few	C most	D any
8	A fills	B brings	C leads	D goes
9	A although	B however	C also	D too
10	A along	B apart	C aside	D among

→ Kaloni zgjidhjet në fletën e përgjigjeve.

3.2 Read the text and write the correct forms of the verbs in brackets.

In a small bakery in Charlotte, kindness quietly rises with the smell of sugar and flour. Every day begins early, before the city wakes up, and every cake tells a story. For more than twelve years, Manolo Betancur, who arrived in the United States with nothing but hope, **1.** _____ (**turn**) birthdays into moments of dignity for people who are often forgotten.

Manolo strongly believes that everyone **2.** _____ (**deserve**) a cake, no matter where they sleep. That belief slowly became action. When he first opened his bakery, free birthday cakes were given to people who were homeless, one simple celebration at a time. And while he **3.** _____ (**learn**) the unfamiliar language, he never stopped moving forward or helping others. What began as a small question asked to a local charity soon **4.** _____ (**grow**) into a new tradition.



Even today, at this very moment, volunteers **5.** _____ (**carry**) vanilla cakes filled with fruit to shelters across the city, reminding people that their lives matter. One moment, often remembered, came when a man said it was the first cake he **6.** _____ (**ever receive**) for his birthday. That single sentence **7.** _____ (**be**) now the heart of the bakery's mission.

But it needs to be said—Manolo's work is not done for praise; it is done silently, early in the morning, before the ovens cool. He has shown how small acts can grow, **8.** _____ (**choose**) kindness instead of profit.

Looking ahead, he hopes **9.** _____ (**continue**) sharing sweetness without expecting anything in return. And based on what he has already devoted his life to, he **10.** _____ (**bring**) cakes to people who need them for many, many years ahead.

Based on the article from: www.today.com

4. WRITING

4.1 A famous international film director, Christopher Nolan, is looking for a location in Montenegro for a movie he wants to make.



Write **a formal letter** to him and:

- suggest the genre/type of the movie
- recommend the filming location
- explain why it would be an ideal choice
- discuss the benefits for tourism

Write 50–100 words. Do not write your name.

KONCEPTI I E-MAILIT

(PATJERËR të kalohet në vendin e paraparë për E-MAIL, në të kundërtën nuk do të vlerësohet)

Subject:

4.2 Choose one of the following writing tasks.

1.

One day, the smallest things we save will tell the biggest stories about who we were



You and your school friends decide to bury a time capsule in the schoolyard to be opened in 20 years.

In your essay, explain what you would put inside the capsule and why. Describe at least three objects that you would put there and write why these items are important and how they will show one day what life is like today.

2.

Is honesty always the best policy?



Some people think it's always right to tell the truth, while others claim that, in certain situations, a lie may be justified. What do you think? Use specific examples to support your view.

Write your essay in 100-150 words.

PATJERËR të kalohet në vendin e paraparë për esesë, në të kundërtën nuk do të vlerësohet)

