



*Ministero dell' Istruzione, dell' Università e della Ricerca*

**PL01 – ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE**

**Indirizzi:** LI04, EA03 - LICEO LINGUISTICO

**Tema di:** LINGUA STRANIERA - INGLESE

# ATTENZIONE

IL CANDIDATO È TENUTO A SVOLGERE LA PROVA  
PER UNO DEI TESTI DI SEGUITO PROPOSTI:

- A - ATTUALITÀ
- B - STORICO - SOCIALE
- C - LETTERATURA
- D - ARTISTICO

COPIA CONFORME AGLI ATTI MIUR



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A - ATTUALITÀ

**Who is behind the wheel? Self-driving cars offer huge benefits—but have a dark side**

Policy-makers must apply the lessons of the horseless carriage to the driverless car

A new kind of vehicle is taking to the roads, and people are not sure what to make of it. Is it safe? How will it get along with other road users? Will it really shake up the way we travel? These questions are being asked today about autonomous vehicles (AVs). Exactly the same questions were posed when the first motor cars rumbled onto the roads. By granting drivers unprecedented freedom, automobiles changed the world. They also led to unforeseen harm, from strip malls and urban sprawl to road rage and climate change. Now AVs are poised to rewrite the rules of transport—and there is a danger that the same mistake will be made all over again. [...]

**Clean, dream machines**

Assuming the technology can be made to work as AV firms expect, it is not hard to imagine the beginnings of the driverless era. Cost means that self-driving vehicles will at first serve as robotaxis, summoned using a ride-hailing app. That way they get used more, offsetting their costs, and provide transport that is cheaper per mile than owning a car, undermining the case for car ownership, at least for townies. [...]

AVs would dramatically reduce the number of road deaths and, being electric, cut harmful emissions in places with clean grids. Clever routing, closer spacing between vehicles and dynamic congestion-charging could cut traffic. Like cars before them, AVs will reshape cities (a long commute is easier if you work or sleep en route) and redefine retailing (shops can come to you). Carmakers will face enormous change; instead of selling to individuals, they will supply fleet operators, or reinvent themselves as “mobility service” providers.

Economists and urban planners should rejoice because AVs mean that, for the first time, the unwelcome externalities associated with cars can be fully priced in. In particular, dynamic road-tolling and congestion charging, adjusting the cost per kilometre according to the time of day, level of traffic, length of trip and so on, will allow fine-tuning of entire urban-transport systems. By setting taxes and tolls accordingly, planners can subsidise rides in poor districts, for example, or encourage people to use public transport for longer trips. They can also ensure that the roads do not end up full of empty vehicles looking for riders. Such granular road-pricing is the logical conclusion of existing schemes. Some cities already have congestion-charging regimes, subsidise ride-hailing in poor areas ill-served by public transport, or impose per-ride taxes on Uber, Lyft and their kind.

Yet the same tolling schemes that will let city planners minimise congestion or subsidise robotaxi services in underserved “transport deserts” have a darker side—and one to which too little attention has been paid. AVs will offer an extraordinarily subtle policy tool which can, in theory, be used to transform cities; but in the hands of authoritarian governments could also become a powerful means of social control.



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**Panopticons on wheels**

For a start, AVs will record everything that happens in and around them. When a crime is committed, the police will ask nearby cars if they saw anything. Fleet operators will know a great deal about their riders. In one infamous analysis of passenger data, Uber identified one-night stands. If, as seems likely, human-driven cars are gradually banned on safety grounds, passengers could lose the freedom to go anywhere they choose. The risk that not all robotaxis will serve all destinations could open the door to segregation and discrimination. In authoritarian countries, robotaxis could restrict people's movements. If all this sounds implausible, recall that Robert Moses notoriously designed the Southern State Parkway, linking New York City to Long Island's beaches, with low bridges to favour access by rich whites in cars, while discriminating against poor blacks in buses. And China's "social credit" system, which awards points based on people's behaviour, already restricts train travel for those who step out of line. [...]

Autonomous vehicles offer passengers freedom from accidents, pollution, congestion and the bother of trying to find a parking space. But they will require other freedoms to be given up in return—especially the ability to drive your own vehicle anywhere. Choices about who can go where, when and how are inescapably political in nature.

A century ago cars were seized upon as a solution to the drawbacks of horses, which were clogging city streets with manure. The broader social consequences of cars, both good and bad, were entirely unforeseen. Today the danger is that AVs will be treated merely as a technological solution to the problems associated with cars and that, once again, the wider impacts will be overlooked.

[761 words]

*The Economist* - Available online  
<https://www.economist.com/news/leaders/21737501-policymakers-must-apply-lessons-horseless-carriage-driverless-car-self-driving>  
 Accessed March 1st 2018

**COMPREHENSION AND INTERPRETATION**

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

1. What lesson should policymakers learn from the horseless carriage?
2. Provide three main facts in favour of AVs which are mentioned in the text.
3. To what extent can AVs be compared to cars?
4. How can AVs challenge the idea of ownership?
5. What does the writer mean by "unwelcome externalities associated with cars" (lines 19-20)?
6. What does "granular road-pricing" (line 25) refer to?



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7. What is the writer's point of view on the beneficial aspects of self-driving vehicles?
8. How can AVs affect passengers' privacy and freedom?
9. What risk do AVs pose according to the writer?
10. What is the purpose of this text?

**PRODUCTION**

Choose **one** of the following questions.

Number your answer clearly to show which question you have chosen.

*Either*

1. "Removing the horse from horse-drawn carriages was an apparently simple change that had far-reaching effects. Similarly, there is much more to autonomous vehicles than simply removing the need for a driver—and much of their impact is a consequence of the fact that they will mostly be shared, not owned." (The Economist)

Discuss the quotation in a 300-word essay and support your ideas by referring to your reading and your personal experience.

*Or*

2. How do you imagine city transport in the future? Would you be prepared to give up your ability to drive your own car anywhere? What about the ability to take decisions involving ethical issues? Write a 300-word contribution to a blog for teenagers and/or young adults.



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**B – STORICO - SOCIALE**

**U.S. Immigration Before 1965**

The U.S. has always been a nation of immigrants. [...] By the 1500s, the first Europeans, led by the Spanish and French, had begun establishing settlements in what would become the United States. In 1607, the English founded their first permanent settlement in present-day America at Jamestown in the Virginia Colony. [...]

5 Some of North America's first settlers came in search of freedom to practice their faith. In 1620, a group of roughly 100 people, later known as the Pilgrims, fled religious persecution in Europe and arrived at present-day Plymouth, Massachusetts, where they established a colony. By some estimates, 20,000 Puritans migrated to the region between 1630 and 1640.

10 Most immigrants came voluntarily to America seeking economic opportunities. [...] But not all. Thousands of English convicts were shipped across the Atlantic as indentured servants. Others who arrived against their will during the colonial period were black slaves from West Africa. By 1680, there were some 7,000 African slaves in the American colonies, a number that ballooned to 700,000 by 1790, according to some estimates. Congress outlawed the importation of slaves to the United States as of 1808, but the practice continued. The U.S. Civil War (1861-1865) resulted in the emancipation of approximately 4 million slaves.

15 Another major wave of immigration occurred from around 1815 to 1865. The majority were from Northern and Western Europe. Approximately one-third came from Ireland, which experienced a massive famine in the mid-19th century. In the 1840s, almost half of U.S. immigrants were from Ireland alone. Typically impoverished, these Irish immigrants settled near their point of arrival in cities along the East Coast. Between 1820 and 1930, some 4.5 million Irish migrated to the United States.

20 Also, in the 19th century, the United States received some 5 million German immigrants. [...] In the national census of 2000, more US citizens claimed German ancestry than any other group. During the mid-1800s, a significant number of Asian immigrants settled in the United States. Lured by news of the California gold rush, some 25,000 Chinese had migrated there by the early 1850s. The influx of newcomers resulted in anti-immigrant sentiment among certain factions of the U.S.'s native-born, predominantly  
25 Anglo-Saxon Protestant population. The new arrivals were often seen as unwanted competition for jobs, while many Catholics—especially the Irish—experienced discrimination for their religious beliefs.

One of the first significant pieces of federal legislation aimed at restricting immigration was the Chinese Exclusion Act of 1882, which banned Chinese labourers from coming to America. Californians had agitated for the new law, blaming the Chinese, who were willing to work for less, for a decline in wages.

30 For much of the 1900s, the federal government had left immigration policy to individual states. However, in 1890, President Benjamin Harrison (1833-1901) designated Ellis Island, located in New York Harbour near the Statue of Liberty, as a federal immigration station. More than 12 million immigrants entered the United States through Ellis Island during its years of operation from 1892 to 1954.



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- 35 Between 1880 and 1920, a time of rapid industrialization and urbanization, the US received more than 20 million immigrants. In the 1890s, the majority of arrivals were from Central, Eastern and Southern Europe. In that decade alone, some 600,000 Italians migrated to America, and by 1920 more than 4 million had entered the United States. Jews from Eastern Europe fleeing religious persecution also arrived in large numbers; over 2 million entered the United States between 1880 and 1920. The peak year for admission of new immigrants was 1907, when approximately 1.3 million people entered the country legally.
- 40 Within a decade, the outbreak of WWI (1914-1918) caused a decline in immigration. In 1917, Congress enacted legislation requiring immigrants over 16 to pass a literacy test, and in the early 1920s immigration quotas were established. The Immigration Act of 1924 created a quota system that restricted entry to 2 percent of the total number of people of each nationality in America as of the 1890 national census – a system that favoured immigrants from Western Europe – and prohibited immigrants from Asia.
- 45 Immigration plummeted during the global depression of the 1930s and WWII (1939-1945). Between 1930 and 1950, the U.S.'s foreign-born population decreased from 14.2 to 10.3 million, or from 11.6 to 6.9 percent of the total population, according to the U.S. Census Bureau. After the war, Congress passed special legislation enabling war and political refugees from Europe and the Soviet Union to enter the United States. [...]
- 50 In 1965, Congress passed the Immigration and Nationality Act, which did away with quotas based on nationality and allowed U.S. citizens to sponsor relatives from their countries of origin. As a result of this act, and of subsequent legislation, the nation experienced a shift in immigration patterns. Today, the majority of U.S. immigrants come from Asia and Latin America rather than from Europe.

[803 words]

Abridged from <https://www.history.com/topics/u-s-immigration-before-1965>  
 Available on-line: accessed 05 04 2018

**COMPREHENSION AND INTERPRETATION**

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

1. Who were the first European migrants to settle in North America?
2. Why did the “second wave” of English immigrants go to North America?
3. Not all immigrants chose to move of their own free will. Which groups in particular?
4. Why did so many Irish people arrive, and then settle, on the East Coast of the USA in the 1840s?



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5. Why did many native-born U.S. citizens oppose the arrival of new migrants?
6. Why was Chinese immigration one of the first migrant flows to be restricted by law?
7. What did the U.S. federal government do in 1890 to control immigration?
8. Which nationalities predominated among arrivals during the 1890s?
9. What was the effect of the quota system set up by the 1924 Immigration Act?
10. Explain how and why the 1965 Immigration and Nationality Act, and subsequent legislation, has altered immigration patterns to the U.S.

**PRODUCTION**

Choose **one** of the following questions.

Number your answer clearly to show which question you have answered.

*Either*

1. Throughout human history people have always migrated, for some reason or another. Throughout history too, the arrival of migrants has often ended up by alienating some sections of the receiving community. Examine the reasons given in the text for why people migrated in past centuries, add any others you can think of relating to each wave of migrants. Then examine the reactions of the U.S. population that received these “historical” migrants. Does history repeat itself? Discuss your views in an essay of about 300 words.

*Or*

2. There are two main categories of reasons why people migrate: push reasons and pull reasons. Push is when people are forced to move in order to survive because of the political, economic, social or religious situation in their country of origin. Pull migration is when they choose (often for economic betterment) to move and start a new life elsewhere. Usually migrants move for a mixture of push and pull factors. Using both the information in the text and your personal knowledge of the situation now, suggest why people are moving today. Discuss your views in an essay of about 300 words.

Durata massima della prova: 6 ore.

È consentito soltanto l'uso dei dizionari monolingue e bilingue.

Non è consentito lasciare l'Istituto prima che siano trascorse 3 ore dalla dettatura del tema.



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C – LETTERATURA

My father's generation was not one accustomed to discussing and analysing in the way ours is and I believe the telling and retelling of this story was as close as my father ever came to reflecting critically on the profession he practised. As such, it gives a vital clue to his thinking. The story was an apparently true one concerning a certain butler who had travelled with his employer to India and served there for many years maintaining amongst the native staff the same high standards he had commanded in England. One afternoon, evidently, this butler had entered the dining room to make sure all was well for dinner, when he noticed a tiger languishing beneath the dining table. The butler had left the dining room quietly, taking care to close the doors behind him, and proceeded calmly to the drawing room where his employer was taking tea with a number of visitors. There he attracted his employer's attention with a polite cough, then whispered in the latter's ear: "I'm very sorry, sir, but there appears to be a tiger in the dining room. Perhaps you will permit the twelve-bores to be used?"

And according to legend, a few minutes later, the employer and his guests heard three gun shots. When the butler reappeared in the drawing room some time afterwards to refresh the teapots, the employer had inquired if all was well.

'Perfectly fine, thank you, sir,' had come the reply. 'Dinner will be served at the usual time and I am pleased to say there will be no discernible traces left of the recent occurrence by that time.' [...]

I hope you will agree that in these two instances I have cited from his career – both of which I have had corroborated and believe to be accurate- my father not only manifests, but comes close to being the personification itself, of what the Hayes Society terms 'dignity in keeping with his position'. If one considers the differences between my father at such moments and figures such as Mr Jack Neighbours even with the best of his technical flourishes, I believe one may begin to distinguish what it is that separate a 'great' butler from a merely competent one. We may now understand better, too, why my father was so fond of the story of the butler who failed to panic on discovering a tiger under the dining table; it was because he knew instinctively that somewhere in this story lay the kernel of what true 'dignity' is. And let me now posit this: 'dignity' has to do crucially with a butler's ability not to abandon the professional being he inhabits. Lesser butlers will abandon their professional being for the private one at the least provocation. For such persons, being a butler is like playing some pantomime role; a small push, a slight stumble, and the facade will drop off to reveal the actor underneath. The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing. They wear their professionalism as a decent gentleman will wear his suit; he will not let ruffians or circumstance tear it off him in the public gaze; he will discard it when, and only when, he wills to do so, and this will invariably be when he is entirely alone. It is, as I say, a matter of 'dignity'.

It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only manservants. I tend to believe this is true. Continentals are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race are capable of. Continentals - and by and large the Celts, as you will no doubt agree - are as a rule unable to control themselves in moments of strong emotion, and are thus unable to maintain a professional demeanour other than in the least challenging of situations. If I may return to my earlier metaphor - you will excuse





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C – LETTERATURA

- 40 my putting it so coarsely - they are like a man who will, at the slightest provocation, tear off his suit and his shirt and run about screaming. In a word, 'dignity' is beyond such persons. We English have an important advantage over foreigners in this respect and it is for this reason that when you think of a great butler, he is bound, almost by definition, to be an Englishman.

[762 words]

Kazuo Ishiguro, *"The Remains of the Day"* Day One – Evening, Salisbury (abridged)  
 Faber and Faber 2005 edition

**COMPREHENSION AND INTERPRETATION**

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

1. Most notably, in the story the narrator divides the idea of being a butler into three categories. What are they?
2. Which episode is the narrator recalling which epitomises the idea of a perfect butler's reaction to unexpected circumstances and why do you think the episode is effective or rather stereotyped and farcical?
3. What are the narrator's speculations that make "lesser butlers" (line 26) appear like bad players in a pantomime?
4. In the narrator's opinion, what is the virtue that confers an almost heroic dimension on great butlers?
5. What is the narrator's own conception of his profession and of the qualities required of him as a butler?
6. What comparison does the author use in the passage that contributes to the narrator's depiction of a great English butler?
7. What does the narrator seem to suggest as an advantage of Englishmen over foreigners as regards "dignity"?
8. How would you define the tone Stevens uses towards foreigners? Substantiate your answer by referring to the text.
9. What sort of relation is the narrator trying to establish with the readers through his use of digression and mode of discourse?
10. What idea does the narrator convey by depicting Englishness in a rigid manner and by over exaggerating the goodness of Englishness?



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C – LETTERATURA

**PRODUCTION**

Choose **one** of the following questions.

Number your answer clearly to show which question you have chosen.

*Either*

1. The protagonist of the passage above from Kazuo Ishiguro's *The Remains of the Day* apparently seems to exaggerate when dealing with the concept of national awareness firmly grounded in the English culture and tradition.

As societies swiftly change do you think that literature should reflect distinctive elements of national consciousness, identity and cultural authenticity or adopt a more transnational and cosmopolitan perspective? You can, if you wish, make reference to works of authors that you have studied. Write an essay of about 300 words.

*Or*

2. In the passage from Ishiguro's *The Remains of the Day*, the narrator's pursuit of dignity in his professional life completely takes over his personal life as it "has to do crucially with a butler's ability not to abandon the professional being he inhabits" (line 25). How do traditional values influence the way we work and live today?

Write an essay of approximately 300 words.



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D – ARTISTICO

**The Art World View – ABCs of Cultural Placemaking:**

**Authenticity, Buy-in and Connectivity**

With the recent UNESCO report making the case for a focus on culture to mitigate the challenges of the unprecedented growth of cities, cultural placemaking has moved beyond a 'nice to have' and into pole position for ensuring economically viable, healthy, sustainable communities. The magic ingredient lies not in imposed ideals of what culture should be, but rather in unpicking the complex social fabric and the history, recorded and anecdotal, that makes a place unique. The spirit of a place matters – and can be the most important element in creating genuine, thriving places.

Arts and culture can be a catalyst to illuminate authenticity of place, and often it can be simple and community based initiatives that have the most impact. Our work on Sneinton Market Square, in collaboration with Nottingham City Council and Patel Taylor Architects, brought lead artist Neville Gabie to build a narrative identity for the Square's regeneration. In honour of the site's long history in food production and distribution, Gabie's resulting commission "Orchard" used apple trees as a lynchpin to bring diverse elements of the local community together with a common purpose, by creating an apple tree adoption network. A programme of events involving local artists drew people back to the Square, celebrating its past and creating a sustainable vision for its future.

For developers competing in a challenging market, drawing out authentic elements of their sites can create distinctive identity. Enlightened developers Stanhope and Mitsui have used contemporary art to illustrate the unique history of their Angel Court site in the City of London. Artist Sara Barker's work Last of Light (Three Needles) which dominates the Angel Court piazza beautifully highlights motifs drawn from the area's history of tailoring, connecting the old with the new.

Gaining buy-in to the vision for the development or regeneration of a place is integral to its long-term success. Slick marketing and public announcements won't go far in capturing the hearts and souls of existing communities, and local objections to proposed plans can lead to costly delays. However creative approaches can often galvanise communities and generate embedded cultural memory in ways that marketing cannot. Artist-led community engagement has the effect of generating emotive relationships to place through a period of change. To support Grosvenor's London Estate 20 year vision, our team were appointed to develop a Culture and Animation Strategy with the aim of bringing existing cultural establishments, local communities and visitors to the area together to celebrate the historic context of the location whilst building a reputation for contemporary, forward looking and inclusive cultural initiatives.

Public engagement is key – the central element of our Public Art Strategy for the University of Cambridge's North West Cambridge Development is the programme of public events, reaching audiences with information shared through a bespoke website which acts as a living archive of the arts programme. *"The arts strategy developed by the Contemporary Art Society [...] is innovative – in seeing artists as some of the first inhabitants of the site and using their activity to generate awareness of the development. Opportunities to engage new and existing communities are built into all aspects of the programme – across artists' activity, education programmes and temporary and permanent public art commissions."* Roger Taylor, (Strategy and Project Director), NW Cambridge Development.



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D – ARTISTICO

Cultural placemaking has to take a holistic approach – where the question ‘Where is the cultural element?’ becomes an essential part of the planning and developer toolkit. Cultural animation can extend beyond public art programming into functional and design elements – offering a visual language for wayfinding, lighting and street furniture, creating distinctive and memorable local identity and exploring the digital realm as a way of connecting people.

Our cultural strategy work is becoming well known for this forensic examination of place and responses that draw inspiration from what is there to inform what may become. We work with developers, landowners, cultural institutions and the public sector to generate these approaches, seeing the public realm as a platform for culture in its widest sense, bringing contemporary art practice to new audiences and building important cultural ecologies. *F. Nicholas*

[684 words]

Abridged from: <http://www.contemporaryartsociety.org/news/art-consultancy/art-world-view-abcs-cultural-placemaking-authenticity-buy-connectivity/>  
Available online: Accessed 11 03 2018

**COMPREHENSION AND INTERPRETATION**

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

1. What is meant by “cultural placemaking”? (line 2)
2. In what way has the focus of cultural placemaking changed in recent years?
3. Two initiatives that have had a lot of impact in their local communities are described in the text. Which are they?
4. What was the main role or function of the artists in the Cambridge project considered to be?
5. The author says that “gaining buy-in” (line 20) getting local people’s agreement, is important for the success of these projects. Find two reasons he gives to explain why he thinks so.
6. What, in the opinion of Project manager Roger Taylor, is innovative about the consultancy’s approach?
7. What key question should all urban planners and developers ask themselves?
8. The author says cultural animation is not only public art, it is other things too. Find two examples he gives in the text
9. *Our cultural strategy work is becoming well known for this forensic examination of place and responses* (line 42). What is meant by “forensic examination” in this context?
10. What is meant by the phrase “draw inspiration from what is there to inform what may become (line 43).”



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D – ARTISTICO

**PRODUCTION**

Choose **one** of the following questions.

Number your answer clearly to show which question you have chosen.

*Either*

1. “Arts-led regeneration enlivens and humanises public space and creates meaningful places that encourage people to visit and revisit – developing a distinctive identity and an authentic sense of place”. Discuss the role of art and the artist in local communities and/or in society in general in an essay of about 300 words.

*Or*

2. Think of a place, one you know or can imagine, where you would like to create, or recreate, a sense of community. Briefly describe the place, describe what you would like to do, then say what results you hope to achieve in an essay of about 300 words.

Durata massima della prova: 6 ore.

È consentito soltanto l'uso dei dizionari monolingue e bilingue.

Non è consentito lasciare l'Istituto prima che siano trascorse 3 ore dalla dettatura del tema.