



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



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

A - ATTUALITÀ

There's plenty of hope for Neets. I should know – I was one

As an Irish Traveller I left school at 11, but now, after a university degree, I help disengaged young people. The services and support on offer need an overhaul

Official figures released today show that more than one in 10 young people in the UK are not in education, employment or training (Neet). There are 407,000 young women who are Neet, and for a while I was one of them. Now I'm using my experience to help others like me find work.

I left school at 11 with no qualifications. Brought up in a family of Irish Travellers in London, this is what most people my age did. The schools I attended did not understand or appreciate my ethnicity. I was stereotyped. Their view that all Irish Travellers were bare-knuckle boxers or antisocial meant me and my siblings were made to sit in the dinner hall during playtime because we were "too streetwise" in case we played too hard with the other children.

I largely missed out on secondary school education, so, while others learned fractions or English history I looked after my younger brothers and learned to keep a home. I had such a negative experience with the non-travellers in the little time I did have in secondary school that I spent my teenage years only engaging with people from the Gypsy or Travelling community.

I went back into education at 16 and studied functional skills, English and Maths before applying for and completing an NVQ in childhood studies. I began campaigning at the London Gypsy and Traveller Unit to raise awareness of the barriers Gypsies and Irish Travellers face in accessing and sustaining mainstream education. During this time I completed an access course and went on to become the first person in my family to go to university. I graduated in 2014 with a first class degree in youth and community work.

In my final year of university I began working at the Really Neet Project and, at 28, I am now the joint director. Every day I meet people with low aspirations and barriers that prevent them achieving their dreams. Homelessness, substance misuse, lone parenting and mental health problems are all commonplace. Our work aims to empower each individual and help them to break down those barriers, before supporting them to gain qualifications and jobs. We offer support such as spending the day finding them accommodation or applying for a birth certificate with them, so they have the proof needed to apply for benefits or work.

I have realised that I can use my experience to empower young people. Having been in their shoes, I can relate to them in a way that jobcentres cannot. In return, they see me as proof that it is possible to overcome their challenges. By building a relationship with each young person, we can understand the issues they face and give them personalised support. The service we provide has been really successful and this week I won the Young Women's Trust's "influencer" award for my work.

Working with society's disengaged Neet young people, I have learned that we have to be flexible in our approach, personalise our support to each individual and recognise that no two young people are the same. Policymakers should avoid restrictive policies, like the cut to education funding for those aged 19 and older, that indirectly discriminates against those who are most isolated – the people I work with. Policies like this fail to understand that everyone is different and not all those aged 19-plus are job-ready. It only creates more barriers for young people trying to get work.

I know how tough it can be not to have qualifications and feel like you have no career options. But I've seen how much young people can achieve when given the right support – and I am a living testament



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

A - ATTUALITÀ

to that. Like me, most of the 407,000 Neet young women want to get qualified and find jobs. Helping these young women back into work, education and training would make a huge difference both to them and to the economy. Let's rethink the services on offer for young people and give them the support they need.

[697 words]

Helena Kiely, The Guardian, Thursday 23 February 2017

<https://www.theguardian.com/commentisfree/2017/feb/23/neets-employment-education-irish-traveller>

COMPREHENSION AND INTERPRETATION

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

1. What is the writer's occupation?
2. Why did she leave school when she was very young?
3. What did she have to do during playtime?
4. What was her reaction to the brief experience she had at secondary school?
5. What did she do when she went back to school?
6. What is the Really Neet Project?
7. Why is she successful in her job?
8. What did she learn from her experience with Neet?
9. What does she think of restrictive policies?
10. How does she feel about Neet young people's future?

*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

A - ATTUALITÀ

PRODUCTION*Choose **one** of the following questions.**Number your answer clearly to show which question you have attempted.**Either*

1. Young people, especially those who are not in employment, education or training (NEET), are now the group at highest risk of social exclusion, with severe consequences not only for the individuals concerned but for the economy and society as a whole.

Discuss the topic by referring to the policies for young people available and their effectiveness. Express your personal views on measures which should be taken to improve the social, education and employment situation of the most disadvantaged youth in a 300-word essay.

Or

2. Are you afraid of becoming a NEET? What do you think your life would be like? Do you have any friends who are in that situation? What advice would you give them? Write about your experience in a 300-word article to be published in your blog.

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.



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

B – STORICO - SOCIALE

Churchill was the only British politician of the twentieth century to become an enduring national hero. In a sense this was no accident. From youth onwards he was possessed by the ambition to be a great military hero, like his ancestor the first duke of Marlborough, and a great democratic hero, like his idealized father, Lord Randolph Churchill. In his more exalted moods he imagined that he was a man of destiny, intended by Providence to play a heroic role on the stage of history. As he remarked to Asquith's daughter Violet, at their first meeting in 1906 "We are all worms. But I do believe that I am a glow-worm." That night she burst into her father's room with the news that for the first time in her life she had encountered genius. "Well", Asquith replied, "Winston would certainly agree with you there – but I am not sure you will find many others of the same mind."¹ His dry comment set the scene for decades of conflict between Churchill's heroic self-image, communicated to the world through a stupendous barrage of publicity in which oratory, journalism, and history were all pressed into service, and the hard-bitten observations of politicians, civil servants, and military men, conversing in their clubs after another difficult day with Winston.

Between 1900, when he was first elected to the House of Commons, and 1940, when he succeeded Neville Chamberlain as Prime Minister, Churchill's career was one of snakes and ladders. The longest of the snakes was Gallipoli, the ill-starred campaign that all but destroyed his career in 1915. In the eyes of many observers at the time it was a disaster that epitomized his weaknesses and flaws. All but the most hostile conceded that he possessed great abilities, remarkable eloquence, a streak of genius and some of the more amiable qualities of a mischievous schoolboy. But it was almost universally agreed that he was a shameless egotist, an opportunist without principles or convictions, an unreliable colleague, an erratic policy-maker who lacked judgement, and a reckless amateur strategist with a dangerous passion for war and bloodshed. Trade unionists and Labour politicians added that he was a class warrior of obsolete and reactionary views. "The true tragedy of Mr Churchill", wrote one critic in 1931, "is that whilst he has in reality nothing to offer the genuine Labour man or Liberal, he fails to command the confidence of the genuine Conservative. For the ghosts of the Gallipoli dead will always rise up to damn him anew in times of national emergency ..."²

1940, Britain's "finest hour", was the longest of the ladders which restored Churchill's fortunes. The transformation was all the more astonishing because it was so unexpected. A politician who had at one time or another offended every party and faction became the embodiment of national unity, an uncrowned king whose charisma threatened to eclipse the monarchy. A man who had been written off as too dangerous and irresponsible for the premiership, and most dangerous of all in wartime, was acclaimed as the greatest war leader and statesman since Chatham. No less surprising was the fact that his heroic status outlived the glory days of 1940 and survived the string of disasters which followed in 1941 and 1942. In 1943 the historian A. L. Rowse dedicated his book *The Spirit of English History* to "Winston S. Churchill: Historian, Statesman, Saviour of his Country".³ It was not a controversial judgement. [...]

Churchill's fortunes, like those of other politicians, depended as much on the person he was thought to be, and the things he was thought to have done, as upon realities. Furthermore he was such an extraordinary character that everything about him was heightened and magnified. Wherever he appeared he cast fantastic shadows, a distorting effect that laid him open to myth-making of both a negative and a positive kind. Indeed there grew up in Churchill's lifetime two contrasting and incompatible mythologies. The



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

B – STORICO - SOCIALE

personality depicted by the negative myths of 1900 to 1940 was remarkably different from the great man as he was generally perceived to be in the forties and fifties.

1. Bonham-Carter, *Winston Churchill as I Knew Him*, 16, 18.
2. Germain, *The Tragedy of Winston Churchill*, 278, cited in Gardner, *Churchill in his Time*, 1.
3. Rowse, *The Spirit of English History*, title page.

[684 words]

Addison Paul, *Churchill: The Unexpected Hero*, Oxford University Press, 2005, pp. 3-5.

COMPREHENSION AND INTERPRETATION

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

1. Why did Churchill become a national hero?
2. What opinion did Churchill have of himself?
3. What did Mr Asquith and his daughter think of Churchill?
4. What situation is emphasized by Mr Asquith's comment?
5. Why does the author refer to Churchill's career as "one of snakes and ladders"?
6. What did Gallipoli represent for Churchill?
7. How was Churchill considered in 1915?
8. What happened in 1940?
9. What does the author consider a surprise?
10. Why was Churchill open to myth-making in the author's opinion?



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

B – STORICO - SOCIALE

PRODUCTION

Choose **one** of the following questions.

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

Either

1. “The general acclaim for Churchill as a war leader concealed the views of critics for whom he was at best a hero with feet of clay, and agnostics for whom he was never a hero at all. Nor was the permanence of Churchill’s triumph guaranteed. In 1918 Lloyd George was the great war hero, but afterwards his reputation went into a decline from which it has never entirely recovered. The heroes of one generation can be unmade by the next.” (Addison)
Discuss the quotation and express your personal views on the topic by referring to the “heroes” you know. Write a 300-word essay.

Or

1. Who are your generation’s heroes? Why?
Write a 300-word composition in which you present them. Mention at least three reasons why they should be remembered and acclaimed.

*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

C – LETTERATURA

They departed, the gods, on the day of the strange tide. All morning under a milky sky the waters in the bay had swelled and swelled, rising to unheard-of heights, the small waves creeping over parched sand that for years had known no wetting save for rain and lapping the very bases of the dunes. The rusted hulk of the freighter that had run aground at the far end of the bay longer ago than any of us could remember must have thought it was being granted a relaunch. I would not swim again, after that day. The seabirds mewled and swooped, unnerved, it seemed, by the spectacle of that vast bowl of water bulging like a blister, lead-blue and malignantly agleam. They looked unnaturally white, that day, those birds. The waves were depositing a fringe of soiled yellow foam along the waterline. No sail marred the high horizon. I would not swim, no, not ever again.

Someone has just walked over my grave. Someone.

The name of the house is the Cedars, as of old. A bristling clump of those trees, monkey-brown with a tarry reek, their trunks nightmarishly tangled, still grows at the left side, facing across an untidy lawn to the big curved window of what used to be the living room but which Miss Vavasour prefers to call, in landladyese, the lounge. The front door is at the opposite side, opening on to a square of oil-stained gravel behind the iron gate that is still painted green, though rust has reduced its struts to a tremulous filigree. I am amazed at how little has changed in the more than fifty years that have gone by since I was last here. Amazed, and disappointed, I would go so far as to say appalled, for reasons that are obscure to me, since why should I desire change, I who have come back to live amidst the rubble of the past? I wonder why the house was built like that, sideways-on, turning a pebble-dashed windowless white end-wall to the road; perhaps in former times, before the railway, the road ran in a different orientation altogether, passing directly in front of the front door, anything is possible. Miss V. is vague on dates but thinks a cottage was first put up here early in the last century, I mean the century before last, I am losing track of the millennia, and then was added on to haphazardly over the years. That would account for the jumbled look of the place, with small rooms giving on to bigger ones, and windows facing blank walls, and low ceilings throughout. The pitchpine floors sound a nautical note, as does my spindle-backed swivel chair. I imagine an old seafarer dozing by the fire, landlubbered at last, and the winter gale rattling the window frames. Oh, to be him. To have been him.

When I was here all those years ago, in the time of the gods, the Cedars was a summer house, for rent by the fortnight or the month. During all of June each year a rich doctor and his large, raucous family infested it –we did not like the doctor's loud-voiced children, they laughed at us and threw stones from behind the unbreachable barrier of the gate –and after them a mysterious middle-aged couple came, who spoke to no one, and grimly walked their sausage dog in silence at the same time every morning down Station Road to the strand. August was the most interesting month at the Cedars, for us. The tenants then were different each year, people from England or the Continent, the odd pair of honeymooners whom we would try to spy on, and once even a fit-up troupe of itinerant theatre people who were putting on an afternoon show in the village's galvanised-tin cinema. And then, that year, came the family Grace.

The first thing I saw of them was their motor car, parked on the gravel inside the gate. It was a low-slung, scarred and battered black model with beige leather seats and a big spoked polished wood steering wheel. Books with bleached and dog-eared covers were thrown carelessly on the shelf under the sportily raked back window, and there was a touring map of France, much used. The front door of the house stood wide open, and I could hear voices inside, downstairs, and from upstairs the sound of bare feet running on



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

C – LETTERATURA

floorboards and a girl laughing. I had paused by the gate, frankly eavesdropping, and now suddenly a man with a drink in his hand came out of the house.

[766 words]

John Banville, *The Sea*, London, Pan Macmillan, 2005, pp. 3-5.

COMPREHENSION AND INTERPRETATION

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

1. What does the author describe in the first paragraph?
2. What did the seabirds look like and what did they foreshadow?
3. What does the expression “Someone has just walked over my grave” mean?
4. What is “The Cedars” and where is it?
5. What are the narrator’s feelings and why does he feel that way?
6. Who is Miss Vavasour and what does she say about “The Cedars”?
7. Who does the narrator wish to be and why?
8. What does the narrator remember of “The Cedars” ?
9. Why was August “the most interesting month”?
10. What does the narrator remember of the Grace family?



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

C – LETTERATURA

PRODUCTION

Choose **one** of the following questions.

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

Either

1. The sea appears throughout the novel as a powerful presence, threatening in the emotional sense as well as in the physical sense. Its physical dangers are, for the narrator, associated with death in general and his own impending death in particular.

Discuss the topic in a 300-word essay by referring to other literary and/or philosophical texts you have read.

Or

2. In *The Sea*, the narrator says: “The past beats inside me like a second heart”. Recollections of the past trigger actions in the present, the loneliness of the present triggers escape into the past, present feelings echo those experienced in the past and vice versa.

What role do your past experiences have in your present life? And to what extent do you think they will affect your future life?

Express your views on the topic in a 300-word composition.



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

D – ARTISTICO

Why Andy Warhol still surprises, 30 years after his death

This week marked 30 years since Andy Warhol's death, but the artist still manages to intrigue us from the grave, especially with his time capsules packed full of objects

During the last 13 years of his life, Andy Warhol made 610 time capsules. The artist stuffed these parcels with found objects and everyday ephemera, before consigning them to storage.

5 When the Andy Warhol Museum in Pittsburgh started to carefully exhume and catalogue their contents, they discovered that the boxes contained everything from newspaper articles, junk mail and toenail clippings, through to source photographs for projects, letters for commissions, and even the occasional unsold artwork. The last intact time capsule was opened in 2014 by an anonymous bidder who paid \$30,000 (£24,000) for the privilege. It seems safe to say that, 30 years on from his unexpected death at the age of 58 in 1987, Warhol's work still has secrets to reveal.

10 This is despite the fact that Warhol has become one of the most well known artists in the world, with endless books and essays devoted to him. His early paintings of the ubiquitous Campbell's soup cans and iconic silkscreen images of celebrities such as Marilyn Monroe are now instantly recognisable. Warhol currently enjoys an enviable combination of popular appeal, market success and critical recognition. His work is widely agreed to hold an important – and, if anything, growing – place in histories of post-1945 artistic production.

The latter status stems in particular from Warhol's experimentation in avant-garde film, with works like *Sleep* (1963), *Blow Job* (1963) and *Empire* (1964). *Sleep*, famously, has a running time of 521 minutes, and consists of long take footage that shows Warhol's friend and sometime lover John Giorno sleeping.

20 To make the film, Warhol combined 22 shots, during each of which he homed in on different parts of Giorno's supine form, from his face to his buttocks. The result is an obsessively voyeuristic film, the overtly boring quality of which paradoxically underlines the intense fascination that the object of desire can hold for an observer.

25 The cast lists for Warhol's films, many of which were made at The Factory – the name Warhol gave his New York studio – read like a who's who of the city's alternative art scene in the 1960s and 1970s. They feature figures from the worlds of avant-garde film, performance and literature such as Jack Smith, Jill Johnston, Allen Ginsberg, Gregory Corso, Gerard Malanga and Taylor Mead. The Factory itself performed an important networking function, becoming a place for people to be seen as much as for work to be made. [...]

30 Warhol's experimentation also expanded into performance. Between 1966 and 1967 he organised a series of multimedia events in collaboration with the Velvet Underground and Nico under the name Exploding Plastic Inevitable (EPI). The EPI immersed its audiences in frenetic environments of slide projections, sound, and strobe lighting. These sensory assaults were disorientating and destabilising, and have come to be understood as radical uses of technology and media.

35 In a very different instance of artistic collaboration, Warhol let the groundbreaking choreographer Merce Cunningham use his work *Silver Clouds* (1966) as the scenography for Cunningham's 1968 dance *RainForest*. *Silver Clouds* consists of pillow-shaped Mylar balloons filled with helium that gently float around any given space. In *RainForest*, the dancers have to negotiate their unpredictable trajectories. *The*



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

D – ARTISTICO

Silver Clouds were themselves developed in conjunction with the engineer Billy Klüver, who headed up the organisation Experiments in Art and Technology during the 1960s.

It is partly this openness to experimentation and collaboration that continues to ensure critical interest in Warhol, but his engagement with sexuality and gender is equally significant. The essays in the 1996 book *Pop Out: Queer Warhol* exemplify the ways in which Warhol's work itself, together with his performance of his artistic identity, have had significant ramifications for understandings of the body, queer art histories and sexual politics.

Warhol's reputation has not been unassailable. A dip in the art market in the 1990s led to prices for his works falling, while accusations of misattribution have been levelled at the Andy Warhol Foundation. Yet three decades on from his death, it often seems as if there are as many versions of Warhol as there are audiences.

While it might be the success of his works at auction that make headlines, it is the ideas, creative provocations, and the artist's own studied resistance to interpretation throughout his interviews and writings which ensure that audiences remain intrigued.

[712 words]

Catherine Spencer, *The Independent*, Thursday 23 February 2017

Catherine Spencer is lecturer in modern and contemporary art at the University of St Andrews. This article was originally published in *The Conversation*.

<http://www.independent.co.uk/arts-entertainment/art/features/andy-warhol-pop-art-30-year-anniversary-time-capsules-the-factory-a7592816.html>

COMPREHENSION AND INTERPRETATION

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

1. What are Warhol's "time capsules"?
2. Why is it possible to say that "Warhol's work still has secrets to reveal"?
3. What reputation does Warhol enjoy?
4. What is *Sleep* famous for?
5. What was The Factory and what did it represent?
6. What does EPI refer to?
7. What did Warhol's collaboration with Merce Cunningham lead to?
8. Why are critics still interested in Warhol?
9. Why has Warhol's reputation suffered?
10. What makes Warhol a captivating artist?



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

D – ARTISTICO

PRODUCTION

Choose **one** of the following questions.

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

Either

1. “There is usually doubleness in pop art – it is complicit and protesting, sexist and feminist, individual and universal. [...] It plays with the confusion of the real and the artificial. If anything can be reproduced in the age of mass production, you no longer know what is authentic and original and what fake.” (Rowan Moore, The Observer)

Discuss the quotation and express your personal views by referring to the works of art you know. Write a 300-word essay.

Or

2. If you were to make your own time capsule, what would you place in it? Why?

Write a 300-word article to be published in your blog.