



Ministero dell' Istruzione, dell' Università e della Ricerca
PL01 – ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

Indirizzo: LI04 - 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

The secret life of a tattooist: my art has become part of narcissistic, selfie-obsessed modern culture

From an early age I was always fascinated by tattoos. I came from a family where no one was tattooed, and to see a heavily tattooed person at the beach or swimming pool was to have an encounter with something exotic. At that time there was no internet, no tattoo TV shows and very little literature on the subject. I remember sending off for a magazine called Body Art. It was impressive stuff, and my tattoo education began there.

Tattooing was exciting then, back in the late 80s. Stepping through the door of a tattoo studio was a rite of passage in itself. My first tattoo was a small Celtic motif I designed myself, which was applied to my left upper arm in a very macho biker studio.

As I got more involved in the scene, and more heavily tattooed, windows into this secret world would open – and eventually doors. I became good friends with a few tattoo artists and having seen the work I had designed for myself, my friends encouraged me to start tattooing; I followed their advice and it became my job.

For many people, now more than ever, tattooing is a dream job, and I understand why. Tattooists can dress any way they want. Once they have the contacts and skills they can work almost anywhere in the world. The job is creative. Tattooists enjoy high social status in their area, whether they are a small town high-street tattooist in provincial Britain, or a hip Insta-famous artist working in Hackney or Kreuzberg. It pays well.

All of the above is true. But so is the fact that tattooing full time will give you a bad back, neck and shoulder problems and damaged wrists. Tattooists also spend hours in intimate contact with people who have questionable hygiene. [...]

Customers can be rude to the point of violence. I have been threatened physically after refusing to tattoo someone's face, twice, by the intoxicated. If clients aren't rude, they can be stupid beyond belief. I once had to explain to a young woman in her 20s that getting her boyfriend of two weeks' name tattooed on her crotch was not a good idea. A colleague of mine did the tattoo for her after she pointed out, correctly, that if we didn't do it someone else would. The relationship didn't last – she came back to have it covered a few months later.

While it's true that a hardworking tattooist can earn a decent living, [...] As we are paid on a commission basis, a good day can bring in £500, a bad day nothing. Of course, most days fall somewhere in between.

The creative side of tattooing is often overstated as well. Many artists will find themselves doing the same trite clichés and sentimental claptrap day in and day out. Personally, I hate anything without imagination or mystery, such as tattoos related to football, patriotism, song lyrics and names. I will turn them down and lose money rather than do them.



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A - ATTUALITÀ

35 There are many talented artists pushing boundaries and taking the art form in new and exciting directions, but this is generally limited to a few studios operating out of more culturally dynamic places, and does not represent the reality of working in one of the hundreds of studios across the UK. Tattooing in Britain has taken its place on the high street, alongside hair dye and acrylic nails, to become just another part of the narcissistic, selfie-obsessed culture of the 21st century.

40 The biggest change, and for me the worst, that I have seen in tattooing has been its acceptance by mainstream society. Tattooing has lost its outsider status. Tattooed people are no longer seen as mad, bad and dangerous to know. A new tattoo means little more than a few likes on Instagram. It has all the danger of a Sex Pistols T-shirt hanging in a Topshop window. Like that other stalwart of rebellion, rock and roll, body art has been commodified to the point of irrelevance.

The job is something I'm grateful to do, but feel increasingly trapped in. [...]

45 Tattooing is like an ugly, misunderstood and unnerving creature living on the ocean floor, for years the stuff of legend and rumour. Drag this brittle and malformed freak of nature to the surface and it crumbles and dies; better it had been left in the depths.

[748 words]

Anonymous, The Guardian, Monday 28 March 2016.

<http://www.theguardian.com/commentisfree/2016/mar/28/secret-life-tattooist-art-narcissistic-selfie>

COMPREHENSION AND INTERPRETATION

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

1. How did the author learn about tattoos?
2. What was his first tattoo like?
3. How did he start tattooing?
4. Why is tattooing an ideal job for many people?
5. What are the drawbacks of tattooing?
6. What does the author say about customers?
7. What will the author refuse to do?
8. What does the author think of tattooing in Britain?
9. How has tattooing changed?
10. How can the final simile be interpreted?



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A - ATTUALITÀ

PRODUCTION

Choose **one** of the following questions.

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

Either

1. Tattoos have come a long way from being insignias of social outcasts to permanent trendy accessories of the odd and famous. As a matter of fact, many celebrities, athletes and rock stars have contributed to the spreading and acceptance of tattoos as an art form.

Discuss the topic by expressing your personal views and by pointing out pros and cons of having a tattoo in a 300-word essay.

Or

2. Have you ever had a tattoo done? What do tattoos represent to you? Write about your experience in a 300-word article to be published in a blog for teenagers.

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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B – STORICO - SOCIALE

How can we account for the empirical observation that band or tribal organization just does not work for societies of hundreds of thousands of people, and that all existing large societies have complex centralized organization? [...]

One reason is the problem of conflict between unrelated strangers. That problem grows astronomically as the number of people making up the society increases. Relationships within a band of 20 people involve only 190 two-person interactions (20 people times 19 divided by 2), but a band of 2,000 would have 1,999,000 dyads. Each of those dyads represents a potential time bomb that could explode in a murderous argument. Each murder in band and tribal societies usually leads to an attempted revenge killing, starting one more unending cycle of murder and countermurder that destabilizes society.

In a band, where everyone is closely related to everyone else, people related simultaneously to both quarreling parties step in to mediate quarrels. In a tribe, where many people are still close relatives and everyone at least knows everybody else by name, mutual relatives and mutual friends mediate the quarrel. But once the threshold of “several hundred”, below which everyone can know everyone else, has been crossed, increasing numbers of dyads become pairs of unrelated strangers. When strangers fight, few people present will be friends or relatives of both combatants, with self-interest in stopping the fight. Instead, many onlookers will be friends or relatives of only one combatant and will side with that person, escalating the two-person fight into a general brawl. [...] That factor alone would explain why societies of thousands can exist only if they develop centralized authority to monopolize force and resolve conflicts.

A second reason is the growing impossibility of communal decision making with increasing population size. Decision making by the entire adult population is still possible in New Guinea villages small enough that news and information quickly spread to everyone, that everyone can hear everyone else in a meeting of the whole village, and that everyone who wants to speak at the meeting has the opportunity to do so. But all those prerequisites for communal decision making become unattainable in much larger communities. Even now, in these days of microphones and loudspeakers, we all know that a group meeting is no way to resolve issues for a group of thousands of people. Hence a large society must be structured and centralized if it is to reach decisions effectively.

A third reason involves economic considerations. Any society requires means to transfer goods between its members. One individual may happen to acquire more of some essential commodity on one day and less on another. Because individuals have different talents, one individual consistently tends to wind up with an excess of some essentials and a deficit of others. In small societies with few pairs of members, the resulting necessary transfers of goods can be arranged directly between pairs of individuals or families, by reciprocal exchanges. But the same mathematics that makes direct pairwise conflict resolution inefficient in large societies makes direct pairwise economic transfers also inefficient. Large societies can function economically only if they have a redistributive economy in addition to a reciprocal economy. Goods in excess of an individual's needs must be transferred from the individual to a centralized authority, which then redistributes the goods to individuals with deficits.



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40 A final consideration mandating complex organization for large societies has to do with population densities. Large societies of food producers have not only more members but also higher population densities than do small bands of hunter-gatherers. Each band of a few dozen hunters occupies a large territory, within which they can acquire most of the resources essential to them. They can obtain their remaining necessities by trading with neighboring bands during intervals between band warfare. As population density increases, the territory of that band-sized population of a few dozen would shrink to a small area, with more and more of life's necessities having to be obtained outside the area. [...] Such spatial realities require that densely populated regions support large and complexly organized societies.

45 Considerations of conflict resolution, decision-making, economics and space thus converge in requiring large societies to be centralized. But centralization of power inevitably opens the door – for those who hold the power, are privy to information, make the decisions, and redistribute the goods – to exploit the resulting opportunities to reward themselves and their relatives. To anyone familiar with any modern grouping of people, that's obvious. As early societies developed, those acquiring centralized power gradually established themselves as an elite, perhaps originating as one of several formerly equal-ranked village clans that became “more equal” than the others. [...]

[769 words]

From: Jared Diamond, *Guns, Germs, and Steel. The Fates of Human Societies.*
 New York and London, W.W. Norton & Co., 1999, pgs. 286-288.

COMPREHENSION AND INTERPRETATION

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

1. What type of organization does not work for large societies?
2. What makes the problem of conflict between unrelated strangers grow according to the author?
3. Who is involved in mediating quarrels in bands and tribes?
4. What example does the author use to illustrate communal decision making?
5. From the information contained in the text, how would you explain the meaning of “reciprocal economy”?
6. What other type of economy does the author present as necessary for large societies? Very briefly explain the idea.
7. Where do small bands of hunter-gatherers acquire most of what they need?



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B – STORICO - SOCIALE

8. List the reasons given by the author to explain why large societies need to be organized in complex centralized ways.
9. According to the author, what is the latent risk in the centralization of large societies?
10. In presenting his argument the author makes use of mathematical reasoning. Identify 2 examples of this in the text and very briefly illustrate them.

PRODUCTION

Choose **one** of the following questions.

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

Either

1. Focus on the concepts of “equality” and “centralized power”. In an essay of approximately 300 words, discuss ways in which these two concepts have clashed in one or more historic events you have studied.

Or

2. Do you think that forms of band or clan organization continue to exist also within large centralized societies? Support your views with examples 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

Andrew continued: They went away to get married, to Portugal, to the Algarve, where Alastair had a house beside a golf course. My mother asked me if I wanted to come, and of course I accepted. But the date they had settled upon was shortly before my university exams and I would have had to make both the journey out and the return within three days.

5 “Naturally, we’ll understand if it’s just too difficult,” she said. “These exams of yours are important, aren’t they?”

I nodded. We both saw our way out.

“I think perhaps you should stay in Scotland,” she said. “It would be awful if there were some problem with the flight home and you missed the exams, wouldn’t it?”

10 I agreed that it would. My relief, I think, was as evident as hers.

“There’ll be photographs,” she said. “You can imagine that you were there.”

“Yes. That’s right. Photographs.”

15 In the photographs they were both smiling with what seemed to me to be relief. Both of them had lost their first spouses, and both had obviously experienced what I understand is the strangeness of not having anybody about the house when one has been married for years. Something is missing; something is incomplete. Now they had found one another and their reaction was sheer relief. Normality had been restored.

20 With an inheritance from my father I had paid the deposit on a flat in Edinburgh. It had three bedrooms and I let these to fellow students, which paid half the mortgage. Alastair offered me help with the repayments, but I declined.

“There’s no shame in accepting money,” he said. “I did. I accepted a lot, actually.”

I wondered who had offered him money, and when this had happened. I looked at him in a new light. This was not a man who had built a golf-course with his own resources; this was a man who had accepted a lot of money.

25 “I can get by,” I said. “I’ve got a part-time job in a coffee bar. I get the rent from the others.”

“So you’re a rentier,” he said, smiling at the jibe. “Just like the rest of us.”

I said nothing. He was watching me.

“You know something?” he said at last. “The best advice I can give you: marry money.”

I stared at him. “Why?”

30 “Because money makes money.” His tone was patient, as if he were explaining the facts of economic existence to one who knew nothing about them.

“What about love?”



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C – LETTERATURA

He laughed. “Marriage and love have nothing to do with one another.” He seemed pleased with this observation; as if he had just minted a memorable aphorism.

35 I wanted to ask him: do you love my mother? Or is the fact that you married her nothing to do with love?

He must have anticipated the objection, as he soon corrected himself. “Perhaps I shouldn’t say that. Perhaps not so firmly. There’s a sort of love that comes with being married to somebody, but it’s different, you know, to the love that makes your heart do a somersault. That’s infatuation, or whatever they call it. It’s not love.”

40

“So what is this love that comes with being married?”

He shrugged. “Being fond of somebody? Being nice? Wanting them not to go away?”

Wanting them not to go away Alastair was far from poetic, but the line struck me with its poetic force. I didn’t want you to go away ... It was certainly powerful, and perhaps it was as good a definition of love as any other. He, of course, did not agree with what I was doing at university. We discussed it only once, and then I changed the subject. [...]

45

“I don’t know why you’re bothering to study – what is it you’re doing?” he said. “History of art? Where exactly does that lead?”

There was a sense in which he was right; studying accountancy or law, or medicine for that matter, leads to a career doing what you’ve spent time learning at university, but this is not the case with studying history of art. In another sense, though, he was as wrong about that as he was about so much else. Learning about art led me everywhere, and had I wanted to argue with Alastair I could have told him. In my case it led me out of the narrow world of my life in a small Scottish town and into a world of light and intellectual passion. I suppose I was a bit naïve about it, but it seemed to me that in immersing myself in art history I was becoming a member of a world of connoisseurship and understanding.

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55

[779 words]



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C – LETTERATURA

COMPREHENSION AND INTERPRETATION

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

1. What event took place in Portugal?
2. Why does Andrew feel relieved?
3. What do the photographs show?
4. Why do you think Andrew refuses Alastair's help?
5. How does he get the money to pay for his flat?
6. What makes him see Alastair in a different way?
7. What advice does Alastair give Andrew?
8. According to Alastair, what is wrong with Andrew's studies?
9. What does Andrew say about his choice?
10. What can the reader infer about the relationship between Andrew and Alastair?

PRODUCTION

*Choose **one** of the following questions.*

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

Either

1. "Love is nothing out of the ordinary, even if we think it is; even if we idealise it, celebrate it in poetry, sentimentalise it in coy valentines. Love happens to just about everyone; it is like measles or the diseases of childhood; it is as predictable as the losing of milk teeth, or the breaking of a boy's voice. [...] It may bring surprise, joy, despair and, occasionally, perfect happiness. But for each person who is made happy by love, there will be many for whom it turns out to be a cause of regret." (McCall Smith, *Trains and Lovers*).

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

Or

2. The remarriage of a parent, whether through divorce or death, has a significant impact on the children. It can be a stressful occasion for everyone, but it can also be a time of joy and new beginnings. What are your personal views on the topic? Write a 300-word composition.

Durata massima della prova: 6 ore.

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D – ARTISTICO

Andy Warhol (1928-1987) is undoubtedly the most famous Pop artist as well as being among the great artists of the 20th century. Warhol's body of works numbers in the thousands, and taken as a whole, provides a visual compendium of the content, manner, and intent embodied in the messages of corporate advertising.

5 Significantly, he began his career as a commercial artist and only later engaged in fine art. His genius rested on a highly refined commercial artist's sense for finding a concise and memorable image. By selling lifestyle, advertising provides an immediate and simple solution to the problems of life. It suggests purchasable identity, power, independence, fun, and friendship, but never provides their substance.

10 Content-less corporate media used imagery of violence, sensationalism, glamour, and sex to capture audiences. Warhol appropriated such images and made them the basis of many of his works. For example, by using a publicity photo of the movie star and sex symbol Marilyn Monroe, Warhol produced a series of prints that maintained the basic image but was reworked by printing the image in high contrast and applying flat off register colors. Although the same photo is used, each remake of the
 15 image presents an illusion of different personalities and moods that arise exclusively from value contrast and color combinations. [...] Warhol thus transformed a commercial image into one of fine art by purely formal technical means derived from both Henri Matisse and Joseph Albers. As he said, "As for whether it's symbolic to paint Monroe in such violent colors: It's beauty, and she's beautiful, and if something's beautiful, it's pretty colors, that's all. Or something."

20 Warhol gave a more generalized key to himself and his art when he said, "If you want to know about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."

He appropriated shocking and disturbing photographs of suicides, ambulance crashes, atomic explosions, and electric chairs. These images referenced anonymous tragedy and violence. However,
 25 the initial impact of the subject inevitably fades with familiarity and allows attention to gradually settle on Warhol's content-less formalism. Again he used an impressive technical repertoire including high contrast and negative treatment of photographs, image repetition, color and formal arrangement, as well as incorporating exotic materials, such as diamond dust. In the end, meaning is found more in formal surface organization than in photographic content. [...]

30 In his *The Philosophy of Andy Warhol (from A to Z and Back Again)* Warhol wrote:

Sometimes people let the same problems make them miserable for years when they should just say, So what. That's one of my favorite things to say. So what. My mother didn't love me. So what. My husband won't [love] me. So what. I don't know how I made it through all the years before I learned to do that trick.
 35 It took a long time for me to learn it, but once you do you never forget.



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D – ARTISTICO

A striking difference in postmodernist and modernist attitude can be revealed with a comparison between Warhol's above statement with that of the early modern artist Pablo Picasso:

40 What do you think an artist is? An imbecile who has only eyes
 if he is a painter,... far, far from it: at the same time, he is also
 political being, constantly aware of the heartbreaking,
 passionate, or delightful things that happen in the world,
 shaping himself completely in their image. How could it be
 45 possible to feel no interest in other people, and with a cool
 indifference to detach yourself from the very life which they
 bring to you so abundantly? No, painting is not done to decorate
 apartments. It is an instrument of war.

50 For Warhol, a passionless comfort could be gained by disengagement, but for Picasso, engagement in the human community was an essential condition of artistic and human existence. [...]

Warhol's brightly colored portraits of cows, dancing dollar signs, money, all manner of consumer packaging, and even Chairman Mao's portrait [were] seen not so much as an indictment of superficial values but as something to be embraced as whimsical, familiar, and comforting, a celebration of
 55 American consumerism as art. [...]

[694 words]

From: John Scoville, "Warhol, Postmodernism and Reality"

Paper presented at the 1st Global Conference on "Visual Literacies", Mansfield College, Oxford, 3-5 July, 2007.

Available online: <http://www.persons.org.uk/ci/v1/v11/scoville%20paper.pdf>

Accessed on 20 January 2016.



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D – ARTISTICO

COMPREHENSION AND INTERPRETATION

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

1. What sort of artist did Andy Warhol start as?
2. What suggestive power is advertising built on ?
3. What did corporate media use in order to capture audiences?
4. How was Warhol's artistic work related to advertising?
5. What sort of images did Warhol use as subjects for his paintings?
6. Who are some of the artists that Warhol derived his techniques from?
7. For Warhol where was the beauty in his paintings of Marilyn Monroe ?
8. What is meant by Warhol's "content-less formalism"?
9. Why is "so what?" such a key element of Warhol's "philosophy", as he presents it?
10. How was Picasso's attitude different compared to Warhol's ?

PRODUCTION

*Choose **one** of the following questions.*

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

Either

1. In the passage, Professor Scoville highlights the difference in attitude between Warhol and Picasso as somewhat emblematic of postmodernism and modernism. In an essay of approximately 300 words, discuss what other features might be observed in other modern and postmodern artists you are familiar with.

Or

2. Write a composition of about 300 words on your own personal aesthetic appreciation of one or more works by a modern, or postmodern, artist of your choice.

Durata massima della prova: 6 ore.

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