



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

Teenagers are not that Internet savvy

Young people are easily duped when evaluating information on social media

Think your teens are internet savvy? Think again. The Stanford History Education Group (SHEG) published research last November which looked at how capable teens aged 11-18 were of evaluating the reliability of online sources.

According to the executive summary, “our ‘digital natives’ may be able to flit between Facebook and Twitter while simultaneously uploading a selfie to Instagram and texting a friend”.

“But when it comes to evaluating information that flows through social media channels, they are easily duped.”

The bar was not set high for what the researchers call “civic online reasoning”. They wanted to know whether middle-schoolers could distinguish between an advertisement and a news story. They couldn’t.

They wanted to know whether high school students would be able to evaluate the reliability of a claim made on a photosharing website about the consequences of nuclear fallout. They weren’t.

And finally, they wanted to know whether college students who spend hours every day online could see that the fact that a tweet came from a heavily ideological source might raise questions about bias. They couldn’t. [...]

15 Fake news

There was a huge upsurge in interest in the impact of “fake news” in the US presidential elections, but this research shows a deeper problem. Fake news stories can mostly be spotted by anyone not completely blinded by partisanship.

“Native advertising”, or content that is sponsored but designed to look like news stories, is much harder to identify. For example, in the SHEG study, more than 80 per cent of students believed that an online article identified by the words “sponsored content” was a real news story, even when they understood the term.

The students were shown a Slate.com home page featuring a traditional advertisement, a news story and an article with the headline, “The real reasons women don’t go into tech”. The latter was clearly labelled as sponsored content, but this made no difference to four out of five of the young students.

The older students did not fare much better. Students aged 14-18 were shown a photograph of allegedly mutant daisies with the claim that the mutations resulted from the nuclear disaster at the Fukushima Daiichi nuclear power plant in Japan. They were asked whether the photograph, which was distributed widely after being uploaded to Imgur photosharing website, constituted strong evidence for the poster’s claim that the daisies were suffering from “nuclear birth defects”. More than 80 per cent of the students failed to give solid reasons why the claim might be questionable. (In fact, while in theory it could be due to radiation, it is possible to find the same kind of mutations in your own garden.) [...]



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A - ATTUALITÀ

Murky area

Are our Irish young people likely to have much higher levels of digital literacy?

35 While establishing the reliability of sources is important, internet advertising is a particularly murky area. Recently, the London Times published an article about a social media agency, Social Chain, that employs 100 young people whose average age is 21. They have bought up social media accounts with huge numbers of followers and use them to advertise. Most young people have no idea that they are being targeted in this way. When Social Chain employees were challenged by a Disney executive to make
40 Disney trend on Twitter, they managed to dominate UK Twitter for hours with #DisneyScenesIWillNeverGetOver. The people reminiscing about the death of Bambi's mother would have had no idea that they had just been manipulated by social media mavens.

45 Using popular social media accounts to manipulate young people into parting with their parents' cash is one thing, but there is another impact that is much harder to quantify – the fact that the internet shapes more than buying patterns.

It also promotes a world view simply by repetition.

Just as it conditions people into viewing themselves as consumers, it conditions them to accept a particular worldview uncritically.

50 At the same time, heavy internet usage appears to promote political passivity, except in rare cases, because “liking” or retweeting takes so much less effort than getting out there and doing something.

The term used by SHEG, civic online reasoning, is a clunky phrase describing an essential skill. But the scary thought is that the observed lack of it in young people is not likely to change when they eventually become adults.

[732 words]

From: Breda O'Brien, “Teenagers are not that internet savvy”,
The Irish Times, 14 January 2017.

Available online: <http://www.irishtimes.com/opinion/breda-o-brien-teenagers-are-not-that-internet-savvy-1.2934897>
Accessed on 19 January 2017.



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A - ATTUALITÀ

COMPREHENSION AND INTERPRETATION

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

1. What age group did the research published by the Stanford History Education Group (SHEG) examine?
2. What striking contrast in young people's digital skills did the research results show?
3. Briefly mention two of the findings from this research regarding young people's low levels of "civic online reasoning".
4. How is "native advertising" different from a real news story?
5. Briefly illustrate an example of "fake news" provided in the text and say why it is fake.
6. What is Social Chain and what did it do in the episode reported by the London Times?
7. What was "murky" about this?
8. The article highlights how the internet may condition people. Name two ways.
9. In what ways are heavy internet users more likely to be politically passive, according to the article?
10. What thought does the author of this article find frightening?

PRODUCTION

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

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

Either

1. In an essay of approximately 300 words, write an open and critical self-assessment of your own "civic online reasoning" skills, referring to the different aspects of "internet savviness" mentioned in the article and to other aspects of digital literacy that you are familiar with.

Or

2. How can schools help create greater awareness in young people and in their families of the opportunities and the risks of the internet? How can student bodies in schools take an active role in promoting "internet savviness"? Present your ideas and suggestions in a composition 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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B – STORICO - SOCIALE

The last two decades have seen many significant events in the development of the European Union (EU) that have provided various opportunities to ponder its future and that of the European integration process more generally. An almost continuous process of treaty and institutional reform has encouraged ideas of how the EU should and might look in the future; enlargement has provoked thoughts about the challenges and opportunities of a much larger membership and also on how far the EU could and should expand. In 2007 – a tumultuous year in which the EU enlarged to include Bulgaria and Romania and entered its latest round of ‘constitutional’ reform producing the Treaty of Lisbon – this trend continued. As the saying goes, in EU matters, change has been the only constant in recent times.

Yet 2007, with the fiftieth anniversary of the signing in Rome on 25 March 1957 of the Treaty Establishing a European Economic Community, was notable in a different way too. This ‘birthday’ provided an opportunity to reflect on the history of the EU and, in particular, of its supranational core, the European Community; to reflect on its successes and failures, its strengths and weaknesses, the opportunities taken and those missed, and on the forces and figures that have helped shape what is now a prominent feature of contemporary European and, increasingly, more broadly international affairs. That such an anniversary was actually taking place would come as a surprise to the cartoonist who provided the cover drawing for *The Economist* of 20 March 1982 that marked the twenty-fifth anniversary of the Treaty of Rome. It depicted a tombstone dedicated to the EEC with the inscription ‘born March 25, 1957, moribund March 25, 1982’ and the epitaph ‘Capax imperii nisi imperasset’ – ‘It seemed capable of power until it tried to wield it’. By contrast, the EU today certainly has power – economic, legal, and political – and does wield it, albeit not always successfully and effectively and as widely as some of its advocates might wish. Its opponents, by contrast, may long for its demise, but despite all manner of supposed ‘crises’, it continues to exist, to expand what it does and to enlarge its membership. It is far from moribund; it is a live entity, settled for some, contested for others.

With the EU therefore a well-established, if not universally loved, fixture of the European political scene the fiftieth anniversary of the signing of what is more commonly referred to as the ‘Treaty of Rome’ was something that deserved to be noted, for some even celebrated. Certainly celebration was in the minds of many of the heads of government and of state and others who attended the high profile, but informal, gathering of EU leaders in Berlin on 25 March 2007 and oversaw the adoption of the so-called Berlin Declaration. Not that there was a willingness on the part of all the participants to sign the declaration. This was left to the presidents of the Commission, Council and European Parliament. But few if any could deny at least a certain sense of achievement. According to the declaration, ‘European unification’ had brought peace and prosperity to Europe. It had also brought about ‘a sense of community’ and allowed member states to ‘overcome differences’ and to help ‘unite Europe and to strengthen democracy and the rule of law’.



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B – STORICO - SOCIALE

35 EU leaders were not alone in using the fiftieth anniversary of the signing of the Treaty of Rome to reflect on what had been achieved since 1957. Euro-enthusiasts held commemorative events, as did the EU's own institutions and some of its various other bodies. An EU-sponsored logo – together@50 – was adopted. In France a dedicated website (www.traitederome.fr) on the events of 50 years ago was established. In London, Chatham House commissioned a celebratory etching. There was some media
 40 interest too with various radio and TV channels broadcasting dedicated programmes and some newspapers and news magazines setting aside space to record the events of 50 years ago. Academics and practitioners also got involved, some contributing to special issues of journals, books or other commemorative publications. Others gathered to discuss the merits and lessons of the last 50 years of European integration. [...]

[693 words]

From: David Phinnemore and Alex Warleigh-Lack, "Introduction",
 in *Reflections on European Integration : 50 Years of the Treaty of Rome*.
 Basingstoke and New York, Palgrave Macmillan, 2009, pgs. 1-7; pgs. 1-2.
 Accessed on 19 January 2017

COMPREHENSION AND INTERPRETATION

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

1. What issues regarding the European enlargement process does the text recall?
2. Why was 2007 an important year in the European integration process? Provide 2 details.
3. When did the 50th Anniversary of the signing of the Treaty of Rome take place?
4. This anniversary provided an occasion to take stock of what the EU had and had not achieved. Provide a detail from the text that refers to this stock-taking opportunity.
5. Why does the text say that this anniversary "would come as a surprise to the cartoonist" that had made the cover drawing for *The Economist* 25 years earlier?
6. What sort of power does the EU have?
7. How does the text make you understand that there are different points of view on the EU? Provide at least 2 details from the passage.
8. Who signed the so-called Berlin Declaration?
9. What were some of the things that this Declaration stated?
10. Provide at least 2 examples of the ways in which the 50th Anniversary was celebrated or commemorated.



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B – STORICO - SOCIALE

PRODUCTION

Choose **one** of the following questions.

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

Either

1. In the passage recalling the 50th Anniversary of the signing of the Treaty of Rome, the authors write that the EU is “far from moribund; it is a live entity, settled for some, contested for others”. Reflect on this statement and on whether or not you would agree with it in 2017, now that the 60th Anniversary has been marked. Present your thoughts and arguments in an essay of about 300 words.

Or

2. How “European” do you feel as a young person and what opportunities and advantages do you know about for young people living in the EU? How could you make use of these opportunities in your future studies or career? Write a composition of about 300 words showing your knowledge and ideas on this topic.



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C – LETTERATURA

Assimilation

Where Ramon worked washing dishes, the owner called him in one day and said that he was raising him to busboy. Ramon would wear the short red jacket and black trousers. Ramon's hands were cracked and peeling from the hot water, but he was wary of the promotion because the owner was selling it to him like there was a catch. They were all foreigners—the owner, the owner's wife, and the people who came there to eat. Big people with loud voices and bad manners. You are in the waiting pool now, my friend, and on a good night your share could be thirty, forty dollars, under the table.

On Sunday morning, Ramon took the bus upstate to see Leon. They talked through the phones. I don't know why he wants to see my certificate, Ramon said.

What certificate?

Of my birth.

He wants to make sure you're an American, Leon said.

[...]

When Ramon presented his birth certificate, they sat down with him in the back after the restaurant was closed for the night—Borislav, the owner, his wife, she of the squinting eyes, and another man, who was fat, like Borislav, but older and with a briefcase in his lap. He was the one who asked the questions. After Ramon gave his answers, they talked among themselves. He heard harsh mouthfuls of words with deep notes—it was not a mellifluous language like the bright bubbling of water over rocks of his language.

And then, with a flourish, the owner placed on the table a photograph. Look, my friend, he said. The photograph was of a girl, a blonde with sunglasses propped in her hair. Her hand gripping the strap of her shoulder bag was closed like a fist. She wore jeans. [...]

How much? Leon said.

A thousand. Plus air and hotel expenses.

They are messing with you. This is good for three thousand, minimum.

And then?

Why not? It will pay for filmmaker's school. Isn't that what you want?

I don't know. It's selling yourself. And it's a defilement of sacred matters. [...]

You sell yourself washing dishes, little bro. This is the country of selling yourself. And what sacred matter do you mean, which this scam bears no resemblance to, if you think about it?

When the plane landed, Ramon crossed himself. He took the bus to the city. It was already late afternoon and the city was under the heavy dark clouds he had flown through. Packs of motorcycles and mopeds kept pace with the bus and then shot past. Linked streetcars ground around corners and disappeared as if swallowed. It was an old European city of unlighted streets and stone buildings with shuttered windows.



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C – LETTERATURA

He had the address of the tourist hotel on a piece of paper. There was just time to change into the suit and they were calling from downstairs.

35 The girl from the picture gave him a quick glance of appraisal and nodded. No smile this time. And her hair was different—pulled tight and bound at the neck. She was dressed for the occasion in a white suit jacket with a matching short skirt and white shoes with heels that made her taller than Ramon. She seemed fearful. A bearded heavysset fellow held her elbow.

40 They all rode in a taxi to a photographer's studio. The photographer stood Ramon and the girl in an alcove with potted palms on either side of them and a plastic stained-glass window lit from behind by a floodlamp. They faced a lectern. When Ramon's shoulder accidentally brushed hers, the girl jumped as if from an electric shock.

45 Some sort of city functionary married them. He mumbled and his eyes widened as if he were having trouble focusing. He was drunk. When the photographer's flash went off behind him he lost his place in his book and had to start again. He swayed, and nearly knocked over the lectern. He clearly didn't understand the situation because when he pronounced them man and wife he urged them to kiss. The girl laughed as she turned away and ran to the heavysset fellow and kissed him.

The photographer placed a bouquet of flowers in the girl's arms and posed her with Ramon for the formal wedding picture. And that was that. Ramon was dropped off at the hotel and the next day he flew home.

50 He learned the girl's name when the lawyer with the briefcase put in front of him the petition to bring her to the States: Jelena. It attests that she is your lawful spouse and you are in hardship without her presence beside you, the lawyer said. [...]

[773 words]

From: E.L. Doctorow, "Assimilation",

First published in the *New Yorker Magazine*, November 22, 2010.

Available online: <http://www.newyorker.com/magazine/2010/11/22/assimilation>.

Accessed on 27 January 2017.

COMPREHENSION AND INTERPRETATION

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

1. Describe the uniform the busboys wear in the place where Ramon works.
2. How much would he be able to earn from the tips with the promotion?
3. How much did Leon, Ramon's brother, think he should be offered for what the owner wanted Ramon to do?
4. Where did Ramon have to go?
5. Why was Ramon dressed in a suit and the girl in a white suit and white shoes?

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6. Who was the “heavyset fellow”?
7. How do you know that Ramon did not know the girl?
8. Why had the owner needed proof that Ramon was an American citizen?
9. What does the owner’s lawyer want Ramon to sign at the end of the passage?
10. The narrator makes the reader understand that Ramon’s promotion had a “catch” to it, which Ramon agreed to. But in reality in the passage we discover there was a second catch that Ramon had not expected. What were the two catches?

PRODUCTION

Choose **one** of the following questions.

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

Either

1. This passage is taken from a short story by the important American novelist, E.L. Doctorow. The characters in the passage all have foreign backgrounds and, as the title reveals, are all somehow involved in processes of “assimilation” into American society.

Refer to this passage and to one or more literary works you have read that deal with characters wanting to obtain a new status or belong to a new society or place. Write an essay of about 300 words describing their different processes of adjustment to the novelty of their situation.

Or

2. In the passage Ramon has American citizenship but also a foreign background. Reflect on how countries in Europe, including your own, are becoming mixed societies more and more through processes of human mobility and migration within the continent and from outside it. Think of the different factors driving this mobility and the opportunities it creates but also the tensions. Write a composition of about 300 words illustrating your considerations and ideas.



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D – ARTISTICO

One step beyond

At 22, Richard Long changed the face of British sculpture. Yet his works are as simple as a track in the snow or a stone circle – left to nature and passersby. As Tate Britain brings his art indoors, he tells Sean O'Hagan how walking has inspired his life's work.

Back in 1964, when Richard Long was 18, he went for a walk on the downs near his native Bristol. The countryside was covered in snow, and faced with a pristine expanse of silent whiteness, he began rolling a snowball through it. When the snowball became too big to push any further, Long took out his camera. He did not take a snapshot of the giant snowball; instead, he photographed the dark meandering track it had left in the snow. The ensuing image, one of his earliest works of what is now called land art, is named Snowball Track. Pure and simple. And, in its purity and simplicity, it denoted all that would follow.

Back then, Long was a student at the West of England College of Art in Bristol, which he describes as "a provincial and conservative place". Soon after his walk in the snow, the college authorities summoned his parents to a meeting and told them that he was being dismissed from the course. They also instructed him not to have any further contact with the other students, even out of college hours.

He tells me this matter-of-factly in his oddly deadpan way, albeit with a hint of mischievous pride. Was he, I ask, a student radical, a troublemaker? "God, no," he says, laughing. "I was anything but. I was quiet, quite shy. My dismissal certainly wasn't down to any revolutionary tendencies on my part."

What was it about, then? "The work. I was too precocious for them even though I was quiet. The work troubled them. They thought it provocative." He shakes his head in bemusement and smiles. "It was more than that, though," he says, after one of the long thoughtful pauses that punctuate his quick bursts of nervous speech. "They also took my parents in and told them they thought I was quite mad. That was really my first big break as an artist."

Forty-five years later, Richard Long is preparing for a big, long-overdue show of his land art at Tate Britain. Entitled Heaven and Earth, it will include sculptures, mud works, photographs and text pieces; slate circles, straight lines of stones, wall markings made with mud from the River Avon, as well as photographic and written documentation of his wanderings over the earth. (It is not a retrospective; even Tate Britain is not big enough for that.) At the exhibition's heart, though, will be the act of walking.

"All truly great thoughts are conceived by walking," wrote Nietzsche. Richard Long's great thought while walking was to make his walking into his art. In an illuminating catalogue essay for Heaven and Earth, Nicholas Serota, director of the Tate, writes, "In *A Line Made by Walking* (1967), a work made at the age of 22, Long changed our notion of sculpture and gave new meaning to an activity as old as man himself. Nothing in the history of art quite prepared us for the originality of his action."

A Line Made by Walking exists now only in a photograph. This, too, is part of the iconoclastic nature—and the imaginative power—of Long's art, that it is often as transient and impermanent as anything in the natural world around it. The grass has long since grown back over the track he left that day in a field of wild flowers somewhere in England. It is quite conceivable that no one else actually saw the original work, or, if they did, recognised it as his, or indeed, as a work of art at all. Likewise, his stone circles in Connemara or the Andes, which may well have been mistaken for ancient stone circles by passers-by, or,



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35 in some cases, been so vast that people may have walked through them without really noticing them.

"One thing I like about my work is all the different ways it can be in the world," he says. "A local could walk by and not notice it, or notice it and not know anything about me. Or someone could come upon a circle and know it was a circle of mine. I really like the notion of the visibility or invisibility of the work as well as the permanence and transience." [...]

[754 words]

From: Sean O'Hagan, "One Step Beyond",
The Guardian, 10 May 2009.

Available online:
<https://www.theguardian.com/artanddesign/2009/may/10/art-richard-long>
Accessed on 20 January 2017.

COMPREHENSION AND INTERPRETATION

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

1. How is "Snowball Track" related to walking?
2. What did this art work consist of?
3. Where was Richard Long studying at the time he made "Snowball Track" and what sort of place was it?
4. Richard Long describes himself as "quiet, quite shy" as a student and yet he was dismissed from his course. Give at least two reasons for this.
5. Briefly illustrate one of the ways in which Richard Long changed the "face of British sculpture".
6. What name has been given to the new form of art that he has created?
7. Why is Long's work described as "transient and impermanent"?
8. What are some of the "art pieces" included in the Richard Long show at the Tate?
9. Give one way in which Richard Long's work can be both "visible and invisible" to people.
10. In what ways is the title of the article emblematic of its content?



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PRODUCTION

Choose **one** of the following questions.

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

Either

1. In the article, Sean O'Hagan says that Richard Long “changed our notion of sculpture”. Focus on any modern or contemporary artists you are familiar with who have pioneered new concepts or forms of art. In an essay of approximately 300 words, illustrate in what ways their art has been innovative, also discussing the types of reactions these innovations may cause or have caused in viewers.

Or

2. Write a composition of about 300 words on your own personal thoughts and experiences of the interaction between nature and art.

Durata massima della prova: 6 ore.

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

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