



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

ID2020 and UNHCR Host Joint Workshop on Digital Identity

In 2017, ID2020 and the UNHCR (United Nations High Commission for Refugees) brought together representatives from government, public, and private sectors. The multi-stakeholder group discussed digital identity opportunities and, specifically, a potential pilot project for refugees, forcibly displaced and stateless persons.

5 Sixty-five million people—the highest number seen in decades—are displaced due to conflict, drought, famine, and other factors. The root causes of forced displacement are often deeply stressful, and refugees may not have had the time or opportunity to obtain or locate essential personal documents before fleeing, leaving them disproportionately undocumented. Furthermore, many refugees who come from marginalized and hard-to-reach communities may have never been registered or issued with identity documents.
10 Similarly, paper-based credentials are likely to be lost or destroyed during displacement.

For the millions fleeing persecution, relying on governments to authenticate their identity, or provide them with necessary credentials, can be unreliable and often dangerous. Without valid identification documents from their country of origin and, removed from communities that could provide informal confirmation of identity, refugees and other displaced persons often find themselves without any officially recognized
15 source of identification. This lack of recognized identification deprives them of protection, access to services, and basic rights.

The Sustainable Development Agenda (SDG 16.9) supports the goal of legal identity for all by 2030, and recognizes its critical importance for the world's most vulnerable people. [...] Inclusion in digitized Civil
20 Registration and Vital Statistics (CRVS) and national identity systems can help to both protect and empower refugees and realise SDG Target 16.9. [But] Refugees, other forcibly displaced persons and the stateless are often left out of the CRVS and national identity systems of the countries in which they live. The births of their children are not registered and they are not issued documentation by host governments. This lack of legal identity prevents access to both public and private services, increases the risk of
25 statelessness, and inhibits effective state planning. The increasing digitization of CRVS systems may exacerbate exclusion by preventing access to the predominant registration system, and as a result to other services that are dependent on digital CRVS registration records.

Where data protection and privacy standards are met, a broadly recognized digital identity system benefits all stakeholders. A digital identity can facilitate access to essential services, aid countries in distribution of social benefits, and open up formal financial tools to the world's 2 billion unbanked people. Furthermore,
30 accurate systems of identification are necessary for accountability and governance, and to help ensure that development aid and protection is directed to those most in need. For refugees and people who are not fully included in state identity systems, a portable digital identity system can be a step toward regaining their identity, providing them with self-reliance opportunities, and improving their participation in the social and economic life of their host community. [...]



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A - ATTUALITÀ

35 A multi-stakeholder model is essential for the benefits of a digital identity to be realized. An identity must
 be broadly recognized by both the public- and private-sector organizations with which an individual may
 interact. [...] A multi-stakeholder approach brings together diverse stakeholders to jointly address these
 technical and non-technical questions. The collaborative, iterative development of digital identity
 technology ensures that the technology developed is relevant, secure and sustainable. And through
 40 transparent governance and the provision of sustainable financing for interoperable identity systems, this
 model aligns the diverse incentives of various stakeholders in the identity ecosystem. Moreover, the
 approach creates a “network effect” and opens up opportunities to [access] the systems and processes that
 public and private organizations already have in place to reach people. [...] Ultimately, this model is a
 virtuous circle both public and private organizations are able to connect to the people they want to reach,
 45 namely their customers, their beneficiaries, their employees. And through forging that connection,
 individuals will have a means of identifying themselves, which better serves them.

Concurrent pilot projects with various partners will provide the strongest foundation for scaled-up
 implementation. During the two-day event, participants discussed potential in-country concrete
 applications of digital identity, with the intent to run a series of concurrent pilot projects with multiple
 50 partners in 2018. These pilots will provide the information and technical, regulatory and political testing
 grounds necessary for efficient scaled-up implementation and will also ensure a participatory approach,
 including refugees and other forcibly displaced persons, at each crucial stage of the process.

This is an opportune time to shape a new world where people are empowered and where new solutions can
 help alleviate both age-old and contemporary problems. Developing a sustainable digital identity for
 55 refugees, other forcibly displaced persons and the stateless [...] is a shared responsibility that can only be
 implemented through the concerted action of government, the private sector, UN agencies and the civil
 society.

[747 words]

Abridged from <https://medium.com/id2020/id2020-and-unhcr-host-joint-workshop-on-digital-identity-ad45ce3944b7>

Available online. Accessed 22 02 2018

COMPREHENSION AND INTERPRETATION

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

1. Why might a refugee, forcibly displaced or stateless person, have no documents? Find three reasons in the text.
2. Why may these groups of people have, or have had, difficulty getting documents to prove who they are? Give two reasons.
3. What does The Sustainable Development Agenda (SDG 16.9) support?
4. Refugees, forcibly displaced persons and the stateless are often not registered on CRVS and on national identity systems. How does this lack of legal identity affect their daily lives?



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5. Why when data protection and privacy standards are met, does a recognized digital identity system benefit all stakeholders (States, persons with no such identity, aid agencies etc.)? Find at least 5 reasons.
6. Why does a multi-stakeholder model help host countries, and public or private organisations, to support these persons better when they have digital identity?
7. Why is this model described as “*a virtuous circle*”? (line 44)
8. What did the workshop participants agree to do?
9. What were the aims of the project? Who was involved?
10. Whose responsibility does the article say it is to develop a sustainable digital identity for those who do not have it?

PRODUCTION

Choose **one** of the following questions.

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

Either

1. This workshop report talks about a positive use of digitization and mentions only in passing the problem of privacy. Discuss the advantages and the disadvantages of having a digital identity either for migrants (for whatever reason they move) or for people in general in an essay of about 300 words.

Or

2. Write a short article for a student magazine, of about 300 words, telling the tale of a refugee, a forcibly displaced, or a stateless person, or a population, you know or have heard about, or have read about.

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

Left governments almost invariably disappoint their supporters because, even when the prosperity which they have promised is achievable, there is always need of an uncomfortable transition period about which little has been said beforehand. At this moment we see our own Government, in its desperate economic straits, fighting in effect against its own past propaganda. The crisis that we are now in is not a sudden unexpected calamity, like an earthquake, and it was not caused by the war, but merely hastened by it. Decades ago it could be foreseen that something of this kind was going to happen. Ever since the nineteenth century our national income, dependent partly on interest from foreign investments, and on assured markets and cheap raw materials in colonial countries, had been extremely precarious. It was certain that, sooner or later, something would go wrong and we should be forced to make our exports balance our imports: and when that happened the British standard of living, including the working-class standard, was bound to fall, at least temporarily. Yet the left-wing parties, even when they were vociferously anti-imperialist, never made these facts clear. On occasion they were ready to admit that the British workers had benefited, to some extent, by the looting of Asia and Africa, but they always allowed it to appear that we could give up our loot and yet in some way contrive to remain prosperous. Quite largely, indeed, the workers were won over to Socialism by being told that they were exploited, whereas the brute truth was that, in world terms, they were exploiters. Now, to all appearances, the point has been reached when the working-class living-standard *cannot* be maintained, let alone raised. Even if we squeeze the rich out of existence, the mass of the people must either consume less or produce more. Or am I exaggerating the mess we are in? I may be, and I should be glad to find myself mistaken. But the point I wish to make is that this question, among people who are faithful to the Left ideology, cannot be genuinely discussed. The lowering of wages and raising of working hours are felt to be inherently anti-Socialist measures and must therefore be dismissed in advance, whatever the economic situation may be. It is far safer to evade the issue and pretend that we can put everything right by redistributing the existing income.

To accept an orthodoxy is always to inherit unresolved contradictions. Take for instance the fact that all sensitive people are revolted by industrialism and its products, and yet are aware that the conquest of poverty and the emancipation of the working class demand not less industrialization, but more and more. Or take the fact that certain jobs are absolutely necessary and yet are never done except under some kind of coercion. Or take the fact that it is impossible to have a positive foreign policy without having powerful armed forces. One could multiply examples. In every such case there is a conclusion which is perfectly plain but which can only be drawn if one is privately disloyal to the official ideology. The normal response is to push the question, unanswered, into a corner of one's mind, and then continue repeating contradictory catchwords. One does not have to search far through the reviews and magazines to discover the effects of this kind of thinking.

I am not, of course, suggesting that mental dishonesty is peculiar to Socialists and left-wingers generally, or is commonest among them. It is merely that acceptance of *any* political discipline seems to be incompatible with literary integrity. This applies equally to movements like Pacifism and Personalism, which claim to be outside the ordinary political struggle. Indeed, the mere sound of words ending in -ism seems to bring with it the smell of propaganda. Group loyalties are necessary, and yet they are poisonous



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Indirizzi: LI04, EA03 - LICEO LINGUISTICO

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to literature, so long as literature is the product of individuals. As soon as they are allowed to have any
 40 influence, even a negative one, on creative writing, the result is not only falsification, but often the actual
 drying-up of the inventive faculties.

Well, then what? Do we have to conclude that it is the duty of every writer to ‘keep out of politics’?
 Certainly not! In any case, as I have said already, no thinking person can or does genuinely keep out of
 politics, in an age like the present one. I only suggest that we should draw a sharper distinction than we do
 45 at present between our political and our literary loyalties, and should recognize that a willingness
 to *do* certain distasteful but necessary things does not carry with it any obligation to swallow the beliefs
 that usually go with them.

[785 words]

George Orwell – “*Writers and Leviathan*” *Critical Essays pp-341-342*

COMPREHENSION AND INTERPRETATION

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

1. Why does the author maintain that Left governments are a disappointment to their supporters?
2. What sort of political challenge is the government of his time compelled to face?
3. What unfavourable historical circumstances the author claims had determined the crisis Britain was facing?
4. What did the left-wing parties fail to inform workers regarding the abandonment of colonialist policies and of the looting of Africa and Asia?
5. Why does the author believe that the workers’ standard of living would not improve if the only measure is to squeeze the rich?
6. What measures would workers see as a rejection of the socialist principles and as an act of treachery by the left-wing parties?
7. What are the contradictions which make a political orthodoxy unacceptable?
8. How would most members of the political parties react in response to problems of conscience?
9. What are the most serious consequences for a writer of being part of a political group?
10. What are the writer’s conclusions in regard to the possibility for members of a political party to write in complete honesty?



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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 chosen.

Either

1. Democracy relies on responsive political leaders who deliver on their promises and find solutions for the good of the societies they serve. How important do you think it is for citizens to hold political leaders to account and what can be done to bring disappointed citizens closer to politics and democratic participation?

You can, if you wish, support your argument by referring to specific historical periods or events that you know well. Write your essay in approximately 300 words.

Or

2. A community website is publishing a series of articles debating democratic issues and political leadership. You have been asked to contribute with an article on *What makes a good political leader?* Submit a 300-word contribution discussing key factors to being a successful leader and in particular by making reference to his or her:
 - adherence to a code of conduct and moral values
 - decision-making skills
 - negotiation and conflict resolutions.

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

The bungalow Mrs. Fritts ran as a boarding house was just south of Verona, behind a palm grove that gave it the look of an oasis. In her neat garden was a twisted tree laden with elongated seed pods: she called it her cigar tree. The bungalow was furnished with upholstered chairs and carpets with floral designs like puked fricassees. On most walls were religious mottos, THE LORD WILL PROVIDE and PUT ON THE
 5 WHOLE ARMOR OF GOD, and on one was a coconut carved into a monkey's face. Mrs. Fritts said there were "scorpshuns" on the grounds. There were also sheds of various sizes – an ostrich in one, a kangaroo in another. These animals, and some others I knew only as stinks and night-time coughs, she looked after for Millsaps Circus, which had its winter quarters in Verona proper. She was a tidy damp-eyed little woman, seventy-odd, who had ceased to see anything extraordinary in either the animals or the people she boarded,
 10 the circus's overflow.

Perhaps they weren't so odd, I decided on my third day. They hadn't changed, my eye had. I saw them all over the house, Mr. Biker the dwarf who played "Daisy" on his ocarina and sat on three telephone books to eat; Orrie, whose hands grew out of his shoulders; the Flying Faffners, Kenny and Doris, who cycled the high wire --- but they did no tricks here and looked quite colorless hunched over their checkboards. There
 15 was a man called "Digit" Taft, from Giorgia, whose specialty was sticking his finger into the knot-hole of a horizontal board and kicking himself upright and balancing on that finger: he had a bird tattoo on his cheek, which flapped when he chewed gum. Harvey and Hornette were bareback riders; there were no horses in Mrs. Fritts' sheds; Harvey and Hornette read comic books. They were all very strong: Digit could tear Mr. Biker's phone books in half, and Hornette, a pretty girl of about 16, could get the caps off
 20 cherryade¹ bottles with her teeth.

The group portrait I did of them, Boarders, was one of my best – another pictorial fluke in available light, since anyone's Aunt Fanny could have done the same with a Baby Brownie².

They are solemn, the seven of them, plus Mrs. Fritts. Orrie is old, Mrs. Fritts in her frilly church dress. They stand together: it might be a family portrait, a Sunday on a Southern porch, a gathering of the clan in summer
 25 dresses and white suits.

But you miss it entirely unless you linger for a fraction of a second, and having accepted it as a plain family you are shocked: the nipper is not a nipper, that old man has hands but no arms, the shadow on that other man's cheek is a bird tattoo, and those girls, Doris and Hornette, have muscular trapeze artist's shoulders. Behind Mrs. Fritts, reflected on the parlor window, is the most bizarre detail, an ostrich, but so faint you
 30 won't see it until you've seen the others. The picture celebrates the unexpected, as one person after the other is revealed. You accepted it from the first, deceived yourself into thinking you had seen it before. Yet my object was not to mock or trick the viewer but to hasten his understanding and impel him to look for more: Digit's thick finger, Biker's kindly eyes, Hornette's shanks, the weary dignity on the face of Mrs. Fritts, maybe the ostrich. Then it's a family again. Looking at this picture ought to be like reading a book,
 35 a time exposure, a lesson in seeing. The viewer goes away instructed. Nothing looks the same to him after that. The world hasn't changed – he has.

I printed the picture, distributed it, and made eight friends. "you're the best in the business," said Hornette. And Mrs. Fritts said, "I hope you stay here a good long time."

[653 words]

Paul Theroux "Picture Palace" Ch 18

¹ a sweet fruit flavour drink

² very simple 1950s camera



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Indirizzi: LI04, EA03 - LICEO LINGUISTICO

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C – LETTERATURA

COMPREHENSION AND INTERPRETATION

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

1. What type of narrator is it?
2. What is the boarding house like?
3. Why are the Boarders the narrator describes, staying with Mrs. Fritts?
4. The narrator seems surprised that Mrs. Fritts has “*ceased to see anything extraordinary*” (line 9) in her boarders. What could that reveal about the narrator’s own feelings about the boarders at first?
5. Why do you think the narrator’s feelings about the boarders changed? Substantiate your answer by referring to the text.
6. She calls the portrait “*a fluke*” (line 21). Why?
7. At first glance the photograph appears to be a normal portrait, but if you look closely, what can happen?
8. She says she did not intend to “*mock*” or “*trick*” viewers, (line 32) so what reaction did she want from them?
9. What is her declared purpose when taking photographs?
10. What effect do the pictures have on the viewers?

PRODUCTION

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

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

Either

1. What is the impact on the reader of the use made of the first person narrator in this passage. Compare it with that of another work you have read that also uses a first person narrator – compare the way they are used and comment on impact and efficacy in an essay of about 300 words.

Or

2. “*The viewer goes away instructed. Nothing looks the same to him after that. The world hasn’t changed – he has.*” (line 35) Have you ever personally had, do you know someone who has had, or have you read about a moment in which initial perceptions change suddenly? Describe and discuss the change and suggest reasons for it in about 300 words.

Durata massima della prova: 6 ore.

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

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D – ARTISTICO

Same old, same old. How the hipster aesthetic is taking over the world

Go to Shoreditch Grind, near a roundabout in the middle of London's hipster district. It's a coffee shop with rough-hewn wooden tables, plentiful sunlight from wide windows, and austere pendant lighting. Then head to Takk in Manchester. It's a coffee shop with a big glass storefront, reclaimed wood furniture, and hanging Edison bulbs. Compare the two: You might not even know you're in different spaces.

5 It's no accident that these places look similar. Though they're not part of a chain and don't have their interior design directed by a single corporate overlord, these coffee shops have a way of mimicking the same tired style, a hipster reduction obsessed with a superficial sense of history and the remnants of industrial machinery that once occupied the neighbourhoods they take over. And it's not just London and Manchester – this style is spreading across the world, from Bangkok to Beijing, Seoul to San Francisco.

10 It's not just coffee shops, either. Everywhere you go, seemingly hip, unique spaces have a way of looking the same, whether it's bars or restaurants, fashion boutiques or shared office spaces. A coffee roaster resembles a WeWork¹ office space. How can all that homogeneity possibly be cool?

15 In an essay for the American tech website *The Verge*, I called this style "AirSpace". It's marked by an easily recognisable mix of symbols – like reclaimed wood, Edison bulbs, and refurbished industrial lighting – that's meant to provide familiar, comforting surroundings for a wealthy, mobile elite, who want to feel like they're visiting somewhere "authentic" while they travel, but who actually just crave more of the same: more rustic interiors and sans-serif logos and splashes of cliché accent colours on rugs and walls.

20 Hence the replicability: if a hip creative travels to Berlin or Tallinn, they seek out a place that looks like AirSpace, perhaps recommending it on Foursquare or posting a photo of it to Instagram to gain the approval of culturally savvy friends. Gradually, an entire AirSpace geography grows, in which you can travel all the way around the world and never leave it.

You can hop from cookie-cutter bar to office space to apartment building and be surrounded by those same AirSpace tropes I described above. You'll be guaranteed fast internet, strong coffee, and a comfortable chair from which to do your telecommuting. What you won't get is anything interesting or actually unique.

25 There are several causes of AirSpace. The first is that mobility is increasing: more people move more quickly around the world than ever before, mostly passing through the same urban hotspots (London, New York, Los Angeles, Hong Kong), and carrying their sense of style with them. It's globalisation, but intensified, made more accessible to a wider economic spectrum of people, more of the time. Mobility is not just for the rich any more: working remotely is increasingly common; you can take a sabbatical to work
 30 from Bali and not miss a beat.

Taste is also becoming globalised, as more people around the world share their aesthetic aspirations on the same massive social media platforms, whether it's Facebook, Instagram, Pinterest or Foursquare, with their hundreds of millions or billions of users. As algorithms shape which content we consume on our feeds, we all learn to desire the same things, which often happens to involve austere interiors, reclaimed wood, and
 35 Edison bulbs, like a metastasised real-life version of Kinfolk magazine or Monocle.



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PL01 – ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

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Tema di: LINGUA STRANIERA - INGLESE

D – ARTISTICO

Startups are also growing to provide these experiences of sameness as a product, predicated on the fact that we now prefer consuming ready-made generic spaces to creating new ones of our own. We've been infantilised. The companies use technology to foster a sense of easy placelessness; Roam, for example, is an international chain of co-living and working spaces that offers the same lifestyle (and same furniture) in Madrid, Miami and Ubud, and residents can live anywhere for £1,500 per month. WeWork's¹ WeLive branch creates wan dormitories for mobile tech workers, each with its own raw-wood furniture and mandated techno-kitsch interior decorating [...]

It's not just boring aesthetics, however. There's also the economic divide: access to AirSpace is expensive, whether it's a £3 cortado or the rent on a WeLive or Roam apartment. If you can't afford it, you are shut out.

AirSpace is convenient, yes. It helps its occupants feel comfortable wherever they are, settled in amid recognisable reminders that they are relevant, interesting, mobile and global. You can change places within it with a single click, the same anonymous seamlessness of an airport lounge but distributed everywhere, behind the facades of local buildings that don't look like hotels, but act like them.

Yet the discontent of this phenomenon is a creeping anxiety. Is everywhere really starting to look just the same?

[783 words]

The Guardian, Kyle Chayka, Sun 7 August 2016

Available online: <https://www.theguardian.com/commentisfree/2016/aug/06/hipster-aesthetic-taking-over-world>

Accessed on 05.03.2018

COMPREHENSION AND INTERPRETATION

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

1. What is the author comparing in the opening paragraph that emphasises the uniformity of style of the two places?
2. How does the author highlight that the seemingly accidental similarity is, instead, an intentional process?
3. Why does the writer seem to criticise the hipster's sense of fake artisanal aesthetic? Justify your answer by referring to the text.
4. How can "AirSpace" be defined and what has boosted its popularity?
5. Who seems to particularly appreciate this move toward similarity of style?
6. How are digital platforms like *Foursquare* contributing to produce a globalised taste?
7. What is the assumption on which startups are fostering this globalized sameness as a service?

¹ WeWork is an American company that provides shared workspaces, technology startup subculture communities, and services for entrepreneurs, freelancers, startups, small businesses and large enterprises.



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8. Is there any additional drawback to these “*boring aesthetics*” (line 46)? What is this?
9. Why is AirSpace a convenient concept that well reflects the personality of its dwellers?
10. Why do you think the “*phenomenon is a creeping anxiety*”? (line 53) Justify your answer by referring to the text.

PRODUCTION

Choose **one** of the following questions.

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

Either

1. Urban areas around the world might increasingly resemble each other and become interchangeable.
Explain why urban redevelopment and economic modernization should allow cities to maintain their identity and cultural diversity and escape the logics of global homogenisation?
Write an essay of about 300 words on the topic.

Or

2. You are part of a consulting group which is involved in a community project about ways to improve the quality of living in your town or city and make your community more vibrant.
Which initiatives or facilities should be supported? You can mention, if you wish, the necessity of designing new buildings, creating art parks or opening independent cafés in alternative to the ubiquitous food chains.
Write your proposal in about 300 words.

Durata massima della prova: 6 ore.

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

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