



Ministero dell' Istruzione, dell' Università e della Ricerca
INGL - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

Indirizzi: EA12 - ESABAC - LINGUISTICO INTERNAZIONALE FRANCESE

LIA4 - LINGUISTICO OPZIONE INTERNAZIONALE SPAGNOLA

LIB4 - LINGUISTICO OPZIONE INTERNAZIONALE TEDESCA

LIB5 - LINGUISTICO OPZIONE INTERNAZIONALE TEDESCA

Tema di: LINGUA INGLESE

I

“Capisci di aver letto un buon libro quando giri l’ultima pagina e ti senti come se avessi perso un amico.” (Paul Sweeney).

Commenta la citazione facendo riferimento alla produzione letteraria in una delle lingue straniere da te studiate. Giustifica le tue affermazioni evidenziando le reazioni che tali opere hanno suscitato in te.

II

“Lo studio, l'arte, la cultura, la musica, il pensiero critico, il genio creativo sono essenziali alla modernità. Non ne sono un freno. Ne rappresentano un elemento di impulso, sulla strada della intersectorialità dei saperi. Lo sviluppo della scienza e della tecnica offre nuove e straordinarie opportunità al genere umano, ma l'idea stessa di progresso scientifico continua ad essere inseparabile dalla ricerca di un valido umanesimo.” Queste le parole del Presidente Mattarella nel suo intervento alla Cerimonia di consegna dei Premi “Presidente della Repubblica”.

Affronta l’argomento, esponendo la tua opinione ed evidenziando che cosa rappresenta per te un “valido umanesimo” e il suo rapporto con il concetto di modernità.

III

Nella Relazione dell’AGCOM (Autorità per le Garanzie nella Comunicazione) del 2014, l’Autorità ricorda come “sul web convivono ormai tutti gli attori della comunicazione: dalle piattaforme tradizionali di informazione che offrono i loro contenuti in rete (quotidiani, periodici, radio, tv, agenzie di stampa), ai nuovi soggetti attivi nella produzione di notizie (le testate native digitali), fino a tutte le nuove forme di offerta online (aggregatori e social media) che (ri)aggregano notizie presenti in rete, rendono possibile la condivisione delle stesse, offrono nuovi punti di vista e commenti sia di professionisti della comunicazione (giornalisti, politici, esperti), sia di normali cittadini (dai blog alla condivisione sociale, passando per il *citizen journalism*)”.

Rifletti su come ti poni personalmente nei confronti di questa molteplice offerta di informazione e su quali accorgimenti ritieni necessari per un uso consapevole e critico da parte dei cittadini di una varietà così ampia di fonti di notizie.

Durata massima della prova: 6 ore.

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

Il candidato è tenuto a svolgere, nella lingua straniera indicata, la prova di composizione su uno dei temi su indicati, oppure la prova di comprensione e produzione su uno dei testi proposti qui allegati.

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



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TESTO LETTERARIO – LINGUA INGLESE
(comprensione e produzione in lingua straniera)

She stood at the foot of the heap, which rose before in a great shining white mountain against the vivid sky, her back to the patient oxen which were standing motionless with their heads lowered, waiting till the wagon should be emptied and they free to move off on another trip. She watched the natives, thinking about the farm, and swinging the sambok from her wrist so that it made snaky patterns in the red dust. Suddenly she noticed that one of the boys was not working. He had fallen out of line, and was standing by, breathing heavily, his face shining with sweat. She glanced down at her watch. One minute passed, then two. But still he stood, his arms folded, motionless. She waited till the hand of the watch had passed the third minute, in growing indignation that he should have the temerity to remain idle when he should know by now her rule that no one should exceed the allowed one-minute pause. Then she said, "Get back to work." He looked at her with the expression common to African laborers: a blank look, as if he hardly saw her, as if there was an obsequious surface with which he faced her and her kind, covering an invulnerable and secret hinterland. In a leisurely way he unfolded his arms and turned away. He was going to fetch himself some water from the petrol tin that stood under a bush for coolness, nearby. She said again, sharply, her voice rising: "I said, get back to work."

At this he stopped still, looked at her squarely, and said in his own dialect which she did not understand, "I want to drink."

"Don't talk that gibberish to me," she snapped. She looked around for the bossboy who was not in sight.

The man said, in a halting ludicrous manner, "I... want... water." He spoke in English, and suddenly smiled and opened his mouth and pointed his finger down his throat. She could hear the other natives laughing a little from where they stood on the mealie dump. Their laughter which was good-humored, drove her suddenly mad with anger: she thought it was aimed at her, whereas these men were only taking the opportunity to laugh at something, anything at all, in the middle of their work; one of themselves speaking bad English and sticking his finger down his throat was as good a thing to laugh at as any other.

But most white people think it is "cheek" if a native speaks English. She said, breathless with anger, "Don't speak English to me," and then stopped. This man was shrugging and smiling and turning his eyes up to heaven as if protesting that she had forbidden him to speak his own language, and then hers - so what was he to speak? That lazy insolence stung her to an inarticulate rage. She opened her mouth to storm at him, but remained speechless. And she saw in his eyes that sullen resentment, and - what put the finishing touch to it - amused contempt.

Involuntarily she lifted her whip and brought it down across his face in a vicious swinging blow. She did not know what she was doing. She stood quite still, trembling; and when she saw him put his hand, dazedly to his face, she looked down at the whip she held in stupefaction; as if the whip had swung out of its own accord, without her willing it. A thick weal pushed up along the dark skin of the cheek as she looked, and from it a drop of bright blood gathered and trickled down and off



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his chin, and splashed to his chest. He was a great hulk of a man, taller than any of the others, magnificently built, with nothing on but an old sack tied round his waist. As she stood there, frightened, he seemed to tower over her. On his big chest another red drop fell and trickled down to his waist.

Then she saw him make a sudden movement, and recoiled, terrified; she thought he was going to attack her. But he only wiped the blood off his face with a big hand that shook a little. She knew that all the natives were standing behind her stock-still, watching the scene. In a voice that sounded harsh from breathlessness, she said, "Now get back to work."

[730 words]

Doris Lessing, *The Grass Is Singing*, [first published in 1950] in Harper Perennial, 2000, New York, pagg. 132-134

COMPREHENSION

Answer the following questions.

1. What was the woman doing at the beginning of the passage?
2. What did she notice and what did she do?
3. What was the man's attitude?
4. Which language did he use?
5. What caused the woman's anger?
6. What did she do on impulse?
7. What did the man look like?
8. How did the woman feel in the end?

Summarize the content of the passage in about 150 words.

COMPOSITION

a) This passage shows the basic conflicts of white colonialism in Africa and questions its values. The coexistence of different peoples and cultures is often associated with racist attitudes and prejudice. Write a 300-word essay discussing this topic and linking it to your personal experience and/or reading.

Alternatively

b) Being unable to understand other people is not only a matter of speaking a different language. Write a 300-word essay to comment on this statement. Try to link it to your personal experience and/or reading.



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TESTO DI ATTUALITÀ – LINGUA INGLESE
(comprensione e produzione in lingua straniera)

Syrian refugees spark child labour boom in Istanbul

The children are underfoot, barefoot, buskers and beggars. They are Syrian refugees, and many are fending for themselves on the streets of Istanbul.

Of the some two million Syrian refugees Turkey has taken in, an estimated 300,000 are living in Istanbul. Children, it is believed, make up about 150,000 of that group.

5 At any given time, but especially late into the night, there are scores of children on Istiklal Street off Taksim Square in Istanbul.

More than a million people walk the 2 kilometre stretch daily, but most ignore the children. As stunning as it is to see even toddlers alone on the street, to many they've become wallpaper in a busy city already bursting at the seams.

10 Hussein Yilmaz does what he can to get tourists' attention in Taksim Square. At 12 years old, he's doing what so many other Syrian children are doing in Turkey.

"We sell tissues, what can we do?" he says. He can bring in the equivalent of about \$10 a day selling the small packets.

15 Yilmaz says he works because his father is injured and his mother, who worked at a restaurant for a time, is now at home.

He says he used to like school, and even thought about being a teacher when he grows up. However, the more time Yilmaz spends on the street being a breadwinner, the less likely it is he will ever return to a classroom.

20 With "no education you become a child — 12 years old, 13 years old — who's responsible to find income for your family," Gizem Demirci Al Kadah says.

She runs the Istanbul office of the aid agency ASAM, the Association for Solidarity with Asylum Seekers and Migrants. It is a non-profit NGO, partially funded by the United Nations High Commission for Refugees.

25 Demirci Al Kadah adds that in Syria the head of the family could work and support a family of five, but "here in Turkey that's not possible." So, she says, the entire family needs to work.

Legislation to make it easier for Syrians to get work permits has not yet come into effect. Without work permits, most families resort to begging and often use their children to do it.

Settlement and therapy: ASAM is helping families get settled in their new lives and trying to make sure children stay children.

30 The waiting room in its Istanbul office is peppered with posters that say "you are safe here" in several languages.

The agency provides social and psychological counseling, among other services. For the children there is a special space a few blocks away, a light-filled school where they are protected at all times.



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35 [...] A bright classroom at the back of the building is covered in artwork made by the young refugees. Some draw themselves and you'll see their feet are floating in the air — a sure sign, Demirci Al Kadah says, that they feel every bit of the upheaval their families are experiencing.

She adds that as they become more comfortable and their situation slowly improves, their drawings show their feet firmly on the ground.

40 **School and stability:** On the other side of Istanbul, in the conservative district of Fatih, another more formal school is packed with classrooms, but this one bustles well into the night.

It is a Turkish private school during the day, and when those classes let out, another school goes into session. Funded by wealthier Syrians, the school charges about \$50 a month for those who can afford to send their children.

45 Asmar Tyba is one of those lucky few. "We were living a good life in Syria before the war. It was a really good life," he says.

The 17-year-old is now living in Istanbul with his mother. His father is in Syria. His older brother is in Europe and sends money to support the family.

His entire world upended, Tyba is still making plans for university.

50 "Sometimes when I remember my family — we are separated [and] are living apart — I feel sad. But then I say, 'No, I have to build my future, I have to focus on my studies.'" [...]

Abridged from: Nil Köksal, CBC News,

Posted: Jul 21, 2015 5:00 PM ET

Available online:

<http://www.cbc.ca/news/world/syrian-refugees-spark-child-labour-boom-in-istanbul-1.3161611>

Accessed on 3 February 2016.

COMPREHENSION

Answer the following questions.

1. What is the situation like for many Syrian refugee children in Istanbul, according to the article?
2. What is the attitude of many passers-by on Istiklal Street as regards these children?
3. How do Hussein Yilmaz and his family manage to live?
4. Why do many Syrian refugee families in Istanbul resort to begging?
5. In what ways is ASAM helping these children and their families?
6. How do these children's drawings reveal the situation they are in?
7. Why can Asmar Tyba be considered one of the "lucky few" in spite of his own family situation?
8. Why does he say that the members of his family are "living apart"?

Summarize the content of the passage in about 150 words.



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COMPOSITION:

Reflect on how the Syrian refugee children and young people described in the passage live and compare it to how you live. Think also of the opportunities that you have and that they may be missing. Present your reflections in a composition of about 300 words.

Durata massima della prova: 6 ore.

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