



*Ministero dell' Istruzione, dell' Università e della Ricerca*

**ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE**

**Indirizzi:** ISEV, EA14 - GIURIDICO ECONOMICO

ISFX, EA13 - LINGUISTICO MODERNO

ISJV - ARTISTICO

# ATTENZIONE

LA PROVA DI SEGUITO ALLEGATA SI COMPONE DI DUE TIPOLOGIE DI PROVE, LA PRIMA RELATIVA AL NUOVO ORDINAMENTO E LA SECONDA AL PREVIGENTE ORDINAMENTO.

IL PRESIDENTE DELLA COMMISSIONE CONSEGNI AI CANDIDATI DI CIASCUNA CLASSE LA TIPOLOGIA DI PROVA COERENTE AL PERCORSO DI STUDI SEGUITO.

PER LA **PROVA DEL NUOVO ORDINAMENTO** IL CANDIDATO È TENUTO A SVOLGERE LA PROVA PER UNO DEI TESTI PROPOSTI:

- A - ATTUALITÀ
- B - STORICO - SOCIALE
- C - LETTERATURA
- D - ARTISTICO

PER LA **PROVA DEL PREVIGENTE ORDINAMENTO** IL CANDIDATO È TENUTO A SVOLGERE LA PROVA DI COMPOSIZIONE SU UNO DEI TRE TEMI, OPPURE LA PROVA DI COMPrensIONE E PRODUZIONE SU UNO DEI TESTI PROPOSTI.



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**Tema di: LINGUA STRANIERA – INGLESE (nuovo ordinamento)**

A - ATTUALITÀ

**Poverty Affects Education—And Our Systems Perpetuate It**

It's hard to argue that poverty does not affect education. It's hard to argue that children who come from homes where they may be wanting—wanting for food, for time, or for resources—don't enter the school door with a little less than others. And it's hard to argue that children living in poverty and attending schools that are underfunded, underresourced, and understaffed are not literally up against the system.

5 We have established a system where those who are poor are more likely to stay poor, and lately we have seen a sharp increase in those considered poor. In fact, a recent research bulletin from the Southern Education Foundation highlights that, as of this year, the majority of public school children come from poverty. According to the bulletin, “The latest data collected from the states by the National Center for Education Statistics (NCES), show that 51 percent of the students across the nation’s public schools were  
 10 low income in 2013”.

In 40 of the 50 states, low income students comprised no less than 40% of all public schoolchildren. In 21 states, children eligible for free or reduced-price lunches were a majority of the students in 2013.

51 percent of our children across the country now live in poverty, and the numbers appear to be growing.

51 percent.

15 Coincidentally, it has also been 51 years since we, as a nation, declared poverty unacceptable. It has been 51 years since President Lyndon B. Johnson launched the War on Poverty in his 1964 State of the Union Address.

20 This administration today, here and now, declares unconditional war on poverty in America. I urge this Congress and all Americans to join with me in that effort. It will not be a short or easy struggle, no single weapon or strategy will suffice, but we shall not rest until that war is won. The richest Nation on earth can afford to win it. We cannot afford to lose it. One thousand dollars invested in salvaging an unemployable youth today can return \$40,000 or more in his lifetime.

25 During this address, Johnson also acknowledged that “many Americans live on the outskirts of hope—some because of their poverty, and some because of their color, and all too many because of both.” Poverty, Johnson said, was a “national problem,” one that required a collective response across all levels of government and society. His address singled out every American to do his part.

30 Fifty-one years later, however, we have established systems that perpetuate and even accentuate poverty. Schools in low socioeconomic areas are underfunded when compared to higher socioeconomic neighborhoods. They tackle chronic issues with a chronic lack of resources. While those who work in these schools may be passionate, hard-working, and motivated educators, they frequently lack experience, support services, and political power.



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A - ATTUALITÀ

Thus, the message becomes clear—if you are born into poverty, you are likely to stay in poverty.

35 As a country, we have deep-rooted negative stereotypes about people living in poverty, despite the fact that people who live in poverty are as diverse in their norms, beliefs, and behaviors as people who live in any other socioeconomic stratum. Poverty spans geographical and ethnic boundaries, from urban cities to rural towns. There are many communities that have battled poverty for decades and many where poverty has arrived recently, unexpectedly, and in a rush.

40 Poverty is neither fair nor equitable, and it is not productive for society. If we ignore, as Charles Blow called it, the “corrosive effects of poverty” on our nation’s children, it will come back to haunt us. And as Steve Suits, author of the Southern Education Foundation research bulletin, said, “It’s a matter of our national future, because when one group becomes the majority of our students, they define what that future is going to be in education more than any other group.”

So what do we do? Rather than just get angry, we must get active.

45 We can and should commit to addressing poverty via intersectoral alignment, change the formula by which we fund our schools, and ensure that inequities are at the heart of all policy discussions. [...] Poverty affects our education, our economy, and our future. It is becoming the norm, and we appear reluctant to address it. What was once a local, regional, or state concern is now a national issue and will affect our national progress. But we have the steps in place to change it—and we’ve had these steps for 50 over half a century. What has been waning is our will to act and our determination to succeed. [...]

[769 words]

From: Stephen Slade, “Poverty Affects Education—And our Systems Perpetrate It”,  
*The Huffington Post* (US edition), 24 April 2015.

Available online: [http://www.huffingtonpost.com/sean-slade/poverty-affects-education\\_b\\_7861778.html](http://www.huffingtonpost.com/sean-slade/poverty-affects-education_b_7861778.html)  
 Accessed on 20 January 2017.

**COMPREHENSION AND INTERPRETATION**

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

1. According to the author, in what ways do poor children “enter the school door with a little less than others”?
2. What alarming fact regarding the children in the USA’s public schools is highlighted by NCES data?
3. How do you know from the article that poverty among children has become a wide-spread phenomenon in the USA? State at least 2 facts.



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A - ATTUALITÀ

4. Name at least 2 points that President Lyndon B. Johnson made in his speech to argue for the urgency to fight poverty.
5. What relationship does the author establish between poverty and the education system in the USA?
6. Why is poverty depicted in the article as a trap out of which it is difficult for people to escape? Give 2 reasons.
7. Where can poverty be found?
8. What group is Steve Suitts referring to as having become “the majority of our students”?
9. Name two ways in which it might be possible to address poverty according to the author.
10. Why does the author believe the issue of poverty has not been addressed in the last 50 years?

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. The European Parliament resolution of 24 November 2015 on reducing inequalities with a special focus on child poverty (2014/2237(INI)) recalls that “child poverty is a multi-dimensional phenomenon that requires a multi-dimensional response” and that “tackling child poverty requires the adoption of a life-cycle approach [...] that reflects the different needs of early childhood, primary childhood and adolescence”.

In an essay of approximately 300 words, show your own personal understanding of what a “multi-dimensional response” and a “life-cycle approach” to tackling child poverty might entail. Think also about what you have read in the article.

*Or*

2. Imagine that you and your volunteer group have been awarded a grant of 10 thousand Euro to set up a local community project to help at-risk teenagers in your neighbourhood stay in school and succeed in their education. Write a composition of about 300 words to describe the specific situation you would like to address, what you would do to address it and who you would involve. Try to make your project credible, also by considering the amount of money you have for it.



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**Tema di: LINGUA STRANIERA – INGLESE (nuovo ordinamento)**

**B – STORICO - SOCIALE**

**The case for gender parity**

There is a clear values-based case for promoting gender parity: women are one-half of the world's population and evidently deserve equal access to health, education, economic participation and earning potential, and political decision-making power. However, it is pertinent to note that gender parity is equally fundamental to whether and how societies thrive. Ensuring the healthy development and appropriate use of half of the world's total talent pool has a vast bearing on the growth, competitiveness and future-readiness of economies and businesses worldwide.

A variety of models and empirical studies have suggested that improving gender parity may result in significant economic dividends, which vary depending on the situation of different economies and the specific challenges they are facing. Notable recent estimates suggest that economic gender parity could add an additional US\$240 billion to the GDP of the United Kingdom, US\$1,201 billion to that of the United States, US\$526 billion to Japan's, and US\$285 billion to the GDP of Germany. Another recent estimate suggests that China could see a US\$2.5 trillion GDP increase by 2020, and North America and Oceania could gain an additional US\$3.1 trillion over the same period if they closed their gender gaps.

A number of recent studies also indicate that a reduction in the employment gender gap has been an important driver of European economic growth over the past decade, and has the potential to unleash even further growth. Conversely, limiting women's access to labour markets is costly, as poor female labour force participation hampers economic growth. [...]

The Global Gender Gap Index takes into account four critical dimensions when measuring the gaps between women and men's access to resources and opportunities: economic participation, education, health and politics. Across these four different dimensions we see a number of positive interdependencies, knock-on and multiplier effects that highlight the multi-faceted nature of the benefits of increased gender parity.

For example, increased gender parity in education lowers infant and child mortality rates, lowers maternal mortality rates, increases labour force participation rates and earnings, and fosters further educational investment in children. The World Bank finds, based on a sample of a wide range of developing countries, that investing in girls so that they would complete education at the same rate as boys would lead to lifetime earnings increases of today's cohort of girls of between 54% to 68% of countries' GDP, equivalent to an increase in annual GDP growth rates of about 1.5%. Conversely, girls' exclusion from education considerably hinders the productive potential of an economy and its overall development. In the East Asia and the Pacific region, specifically, it has been estimated that between US\$16 billion to US\$30 billion is lost annually as a result of gender gaps in education. Similar to education, investing in health—and specifically in maternal, newborn and child health—has a significant multiplier effect.



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**B – STORICO - SOCIALE**

In the political sphere, women's engagement in public life has a positive impact on inequality across society at large. The issues which women advocate, prioritize and invest in have broad societal implications, touching on family life, education and health. Women's engagement in public life fosters greater credibility in institutions, and heightened democratic outcomes. [...]

Women's participation in the formal economy, or lack thereof, is also a business issue—costing women, companies and, ultimately, entire economies. Female talent remains one of the most under-utilized business resources, either squandered through lack of progression or untapped from the onset. Business leaders and governments increasingly note that tackling barriers to equality can unlock new opportunities for growth. In the World Economic Forum's Future of Jobs Survey, 42% of business leaders perceived addressing gender parity in their company as a matter of fairness and equality; yet, in addition, more than a fifth of those surveyed also highlighted rationales closer to their core business: reflecting the changing gender composition of their customer base as well as enhancing corporate decision-making and innovation.

Additionally, the global economy is currently in transition to a Fourth Industrial Revolution. In such a highly interconnected and rapidly changing world, diversity is critical to informed corporate decision-making and business innovation. When it comes to leadership positions, companies with top quartile representation of women in executive committees have been shown to perform better than companies with no women at the top. [...] Links also exist between having more women directors and corporate sustainability, as well as with economic growth, since more diverse leadership teams can cater to a broader array of stakeholder needs and concerns. Unlocking these benefits requires focused action to address the underlying causes of persistent gender gaps in a systemic way.

[760 words]

Abridged from: World Economic Forum  
*The Global Gender Gap Report 2016*

Available online: <http://reports.weforum.org/global-gender-gap-report-2016/the-case-for-gender-parity/>  
 Accessed on 13 January 2017

**COMPREHENSION AND INTERPRETATION**

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

1. Provide 2 fundamental reasons in favour of gender parity that are given in the text.
2. How could the closing of gender gaps in China affect it economically?
3. What have recent studies revealed on reducing the gender gap in employment in Europe?
4. What does the Global Gender Gap Index take into account to measure the differences between women and men in terms of access to resources and opportunities?



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**B – STORICO - SOCIALE**

5. Provide 2 examples from the text of interdependency and knock-on effects from increased gender parity.
6. What sort of effects may be obtained from a greater involvement of women in public life?
7. What sort of issues do women involved in public life tend to address?
8. How is female talent under-utilized in business?
9. What do business leaders think about gender parity, according to the recent World Economic Forum's Future of Jobs Survey?
10. Provide 2 details from the text showing the importance of having more women in leadership roles.

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. The text argues the case for gender parity and shows some of the effects of not achieving it for women. Think about the role of women in history, in public life and in current society. Write an essay of about 300 words showing your understanding of the role that women have played or are playing individually and/or collectively in circumstances and situations that you choose to focus on (for instance, in the arts and sciences, in particular historical moments, on the European or world scene, etc...).

*Or*

2. How aware do you think young people are of the existence of gender gaps in the society you live in? What do you think might be done to create awareness in young people of your age? Write a composition of about 300 words expressing your opinions and ideas on the matter and using examples to support them.



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**C – LETTERATURA**

**The Ultimate Safari**

That night our mother went to the shop and she didn't come back. Ever. What happened?

I don't know. My father also had gone away one day and never come back; but he was fighting in the war. We were in the war, too, but we were children, we were like our grandmother and grandfather, we didn't have guns. The people my father was fighting – the bandits, they are called by our government – ran all over the place and we ran away from them like chickens chased by dogs. We didn't know where to go. Our mother went to the shop because someone said you could get some oil for cooking. We were happy because we hadn't tasted oil for a long time; perhaps she got the oil and someone knocked her down in the dark and took that oil from her. Perhaps she met the bandits. If you meet them, they will kill you. Twice they came to our village and we ran and hid in the bush and when they'd gone we came back and found they had taken everything; but the third time they came back there was nothing to take, no oil, no food, so they burned the thatch and the roofs of our houses fell in. My mother found some pieces of tin and we put those up over part of the house. We were waiting there for her that night she never came back.

We were frightened to go out, even to do our business, because the bandits did come. Not into our house – without a roof it must have looked as if there was no one in it, everything gone – but all through the village. We heard people screaming and running. We were afraid even to run, without our mother to tell us where. I am the middle one, the girl, and my little brother clung against my stomach with his arms round my neck and his legs round my waist like a baby monkey to its mother. All night my first-born brother kept in his hand a broken piece of wood from one of our burnt house-poles. It was to save himself if the bandits found him.

We stayed there all day. Waiting for her. I don't know what day it was; there was no school, no church any more in our village, so you didn't know whether it was a Sunday or a Monday.

When the sun was going down, our grandmother and grandfather came. Someone from our village had told them we children were alone, our mother had not come back. I say 'grandmother' before 'grandfather' because it's like that: our grandmother is big and strong, not yet old, and our grandfather is small, you don't know where he is, in his loose trousers, he smiles but he hasn't heard what you're saying, and his hair looks as if he's left it full of soap suds. Our grandmother took us – me, the baby, my first-born brother, our grandfather – back to her house and we were all afraid (except the baby, asleep on our grandmother's back) of meeting the bandits on the way. We waited a long time at our grandmother's place. Perhaps it was a month. We were hungry. Our mother never came. While we were waiting for her to fetch us our grandmother had no food for us, no food for our grandfather and herself. A woman with milk in her breasts gave us some for my little brother, although at our house he used to eat porridge, same as we did. Our grandmother took us to look for wild spinach but everyone else in her village did the same and there wasn't a leaf left.





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**C – LETTERATURA**

Our grandfather, walking a little behind some young men, went to look for our mother but didn't find her. Our grandmother cried with other women and I sang the hymns with them. They brought a little food –  
 35 some beans – but after two days there was nothing again. Our grandfather used to have three sheep and a cow and a vegetable garden but the bandits had long ago taken the sheep and the cow, because they were hungry, too; and when planting time came our grandfather had no seed to plant.

So they decided – our grandmother did; our grandfather made little noises and rocked from side to side, but she took no notice – we would go away. We children were pleased. We wanted to go away from  
 40 where our mother wasn't and where we were hungry. We wanted to go where there were no bandits and there was food. We were glad to think there must be such a place; away. [...]

[775 words]

Nadine Gordimer, "The Ultimate Safari",  
*Jump and Other Stories*,  
 London, Penguin Books, 1991, pgs. 33 - 48.

**COMPREHENSION AND INTERPRETATION**

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

1. Who is the narrator in the story?
2. What happened to the children's parents?
3. How many children are there in the narrator's family and who are they?
4. Who are "the bandits" that the narrator refers to and what are some of the things they did?
5. How did the children's mother repair their home?
6. Why can't the children tell what day of the week it is?
7. How is the children's grandmother different from their grandfather? Which of the two is the leader?
8. Give two details from the story that bear witness to how hungry the children were.
9. Why couldn't the children's grandfather farm for food?
10. What does "away" represent for the children?



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**C – LETTERATURA**

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. The use of the naïve first-person narrator in this story by the South-African Nobel laureate, Nadine Gordimer, makes it particularly effective. Why is this so and in what ways? Think also about another literary work in English that you have read that uses first-person narration. In an essay of about 300 words, explain how this point of view influences our perception of the settings, characters and events in this passage from “The Ultimate Safari” and in the work you have chosen to discuss.

*Or*

2. This passage comes from the beginning of a short story by the South-African Nobel laureate, Nadine Gordimer. Reflect on the experiences it presents and in a composition of about 300 words, relate those experiences to other examples of hardships that you have read about, either in works of fiction or in real life stories that involve children.



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**Tema di: LINGUA STRANIERA – INGLESE (nuovo ordinamento)**

**D – ARTISTICO**

Art criticism, the analysis and evaluation of works of art. More subtly, art criticism is often tied to theory; it is interpretive, involving the effort to understand a particular work of art from a theoretical perspective and to establish its significance in the history of art.

5 Many cultures have strong traditions of art evaluation. For example, African cultures have evaluative traditions—often verbal—of esteeming a work of art for its beauty, order, and form or for its utilitarian qualities and the role it plays in communal and spiritual activities. Islamic cultures have long traditions of historiographical writing about art. Works such as Mustafa Ali’s *Manāqib-i hunarvarān* (1587; “Wonderful Deeds of the Artists”) often focus on the decorative traditions, such as calligraphy, woodwork, glassware, metalwork, and textiles, that define Islamic art. China also has a strong tradition of art evaluation, dating back to writers such as Xie He (active mid-6th century), who offered the “Six Principles” for great art. [...]

10 Like all these examples, the Western tradition has a set of evaluative criteria—sometimes shared with other cultures, sometimes unique—as well as elements of historiography. Within the history of Western art writing, however, is a distinct critical tradition characterized by the use of theory; theoretical analyses of art in the West—made either to oppose or to defend contemporary approaches to art making—led to what is generally understood as the discipline of “art criticism.” Art criticism developed parallel to Western aesthetic theory, beginning with antecedents in ancient Greece and fully taking form in the 18th and 19th centuries. [...]

15 The critic is “minimally required to be a connoisseur,” which means he must have a “sound knowledge” of the history of art, as Philip Weissman wrote in his essay “The Psychology of the Critic and Psychological Criticism” (1962), but “the step from connoisseur to critic implies the progression from knowledge to judgment.” The critic must make judgments because the art dealt with is generally new and unfamiliar—unless the critic is trying to reevaluate an old art with a fresh understanding of it—and thus of uncertain aesthetic and cultural value. The critic is often faced with a choice: to defend old standards, values, and hierarchies against new ones or to defend the new against the old. There are thus avant-garde critics, who become advocates of art that departs from and even subverts or destabilizes prevailing norms and conventions and becomes socially disruptive (one thinks, for example, of the furor caused by Caravaggio and Édouard Manet), as well as reactionary critics, who defend the old order of thinking and values and the socially established familiar art that goes along with them. Extreme innovators—artists whose work is radically different, even revolutionary—pose the greatest challenge to the critic. Such artists push the limits of the critic’s understanding and appreciation or else force the critic to fall back on established assumptions in intellectual self-defeat. The greatest threat to art criticism is the development of defensive clichés—settled expectations and unquestioned presuppositions—about art, while the adventure of art criticism lies in the exposure to new possibilities of art and the exploration of new approaches that seem demanded by it.

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D – ARTISTICO

The critic thus has a certain power of determination over art history, or at least great influence in creating the canon of art, as is evident, for example, in the naming by critics of many modern movements and in the “basic understanding” of the ostensibly incomprehensible, unconventional artists who initiated them. The British critic Roger Fry, who created the name “Post-Impressionism” and wrote brilliantly and convincingly about Paul Cézanne, is a classic example. Art criticism may also encompass historiography; while “art history” is often spoken of as an objective field, art historians’ own preferences cannot always be separated from their judgments and choices of emphasis, and this makes many art-historical narratives a subtler form of art criticism. [...]

[645 words]

From: Donald Burton Kuspit, “Art Criticism”,  
*Encyclopaedia Britannica* (online)  
Updated: 3 December 2010

Available online:  
<https://www.britannica.com/topic/art-criticism>  
Accessed on 20 January 2017.

**COMPREHENSION AND INTERPRETATION**

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

1. Name 4 of the evaluative criteria used by non-Western cultures in their appreciation of art, as reported in the text.
2. In what centuries did art criticism become fully developed as a discipline ?
3. Why is theory a relevant aspect of art criticism?
4. What other aspect is also important for the Western tradition of art criticism?
5. How is the art critic different from the art connoisseur?
6. The text refers to different types of art critics. Briefly illustrate them.
7. What type of artist presents the greatest challenges for the art critic and why is that?
8. What do you understand from the text about the works of Caravaggio and Édouard Manet?
9. Give an example from the text of the art critic’s role in establishing the canons of art.
10. In what way can the art historian’s work be conceived also as a “subtler form of art criticism”?



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Sessione ordinaria 2017

Seconda prova scritta



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**Tema di: LINGUA STRANIERA – INGLESE (nuovo ordinamento)**

**D – ARTISTICO**

***PRODUCTION***

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

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

*Either*

1. Focus on any modern artists you are familiar with and how their work was received by critics and the public at large. In an essay of approximately 300 words, illustrate the aesthetic and cultural values that have been associated to these artists by critics, as well as the role they have been assigned in the history of art.

*Or*

2. Write a composition of about 300 words on your own personal experiences related to the appreciation of contemporary art and to the evaluative criteria you think are important.

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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Sessione ordinaria 2017

Seconda prova scritta



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**Tema di: LINGUA INGLESE (previgente ordinamento)**

**I**

In un articolo pubblicato nel 2014 su “le narrazioni di Milano”, lo scrittore italiano Giorgio Vasta ha scritto: “Ogni spazio è neutro, ogni origine è irrilevante. Poi arriva la scrittura che conferendo allo spazio una forma linguistica altera la neutralità, contrasta l’irrilevanza. A quel punto, quando lo spazio diventa oggetto di una narrazione, ciò che era neutro diventa emblematico (se non sintomatico), ciò che era irrilevante si fa significativo”.

Individua uno o più ‘luoghi della letteratura’ contenuti in opere appartenenti alla produzione letteraria in una delle lingue straniere da te studiate e commenta le parole di Vasta a partire dalle tue riflessioni su come tali luoghi siano divenuti “emblematici” all’interno delle opere scelte.

**II**

Nel numero della rivista italiana di geopolitica *Limes* del 21/12/2016, Lucio Caracciolo scrive su “Perché non serve la Fortezza Europa” nella sua rubrica denominata “Il Punto”: “Oggi che il processo di disintegrazione del progetto comunitario è in fase acuta, e mentre la deglobalizzazione del pianeta, fra protezionismi e particolarismi, avanza a passo veloce, la tentazione di chiuderci al mondo per proteggerci dal terrorismo è imperdonabile”.

Esprimi le tue considerazioni al riguardo, riflettendo anche sulle fasi storiche della costruzione del “progetto comunitario” europeo e sulle criticità che questo progetto sembra incontrare oggi.

**III**

Lo slogan scelto per l’edizione 2017 della Giornata Mondiale della Sicurezza in Rete (*Safer Internet Day*), che si tiene ogni anno nel mese di febbraio, è stato: *Be the change: unite for a better internet*, mentre per l’edizione 2016, lo slogan era *Play your part for a better internet*.

Una recente indagine condotta in Italia dalla società di ricerche di mercato IPSOS per l’organizzazione umanitaria *Save the Children* in occasione del Safer Internet Day 2017 dimostra che, non solo i ragazzi, ma anche moltissimi adulti, sono quasi del tutto inconsapevoli riguardo alle informazioni che vengono raccolte su di loro e le loro attività sul web e a come queste informazioni vengono utilizzate.

Esprimi le tue considerazioni nel merito, riflettendo anche su ciò che gli slogans ti invitano a fare.

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.



*Ministero dell'Istruzione, dell'Università e della Ricerca*

**ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE**

TESTO LETTERARIO – LINGUA INGLESE (previgente ordinamento)

(comprensione e produzione in lingua straniera)

**MY FINANCIAL CAREER**

When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me. The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot. I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.

5 So I shambled in and looked timidly round at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked "Accountant." The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

"Can I see the manager?" I said, and added solemnly, "alone." I don't know why I said "alone."

10 "Certainly," said the accountant, and fetched him. [...]

The manager looked at me in some alarm. He felt that I had an awful secret to reveal.

"Come in here," he said, and led the way to a private room. He turned the key in the lock. "We are safe from interruption here," he said; "sit down."

We both sat down and looked at each other. I found no voice to speak.

15 "You are one of Pinkerton's men, I presume," he said.

He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

"No, not from Pinkerton's," I said, seeming to imply that I came from a rival agency. "To tell the truth," I went on, as if I had been prompted to lie about it, "I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank."

20 The manager looked relieved but still serious; he concluded now that I was a son of Baron Rothschild or a young Gould.

"A large account, I suppose," he said.

25 "Fairly large," I whispered. "I propose to deposit fifty-six dollars now and fifty dollars a month regularly."

The manager got up and opened the door. He called to the accountant.

"Mr. Montgomery," he said unkindly loud, "this gentleman is opening an account, he will deposit fifty-six dollars. Good morning." [...]

30 I went up to the accountant's wicket and poked the ball of money at him with a quick convulsive movement as if I were doing a conjuring trick. [...]

He took the money and gave it to another clerk.

He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

"Is it deposited?" I asked in a hollow, vibrating voice.

35 "It is," said the accountant.

"Then I want to draw a cheque."



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TESTO LETTERARIO – LINGUA INGLESE (**previgente ordinamento**)

*(comprensione e produzione in lingua straniera)*

My idea was to draw out six dollars of it for present use. Someone gave me a chequebook through a wicket and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

"What! are you drawing it all out again?" he asked in surprise. Then I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

"Yes, the whole thing."

"You withdraw your money from the bank?"

"Every cent of it."

"Are you not going to deposit any more?" said the clerk, astonished.

"Never."

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

"How will you have it?" he said.

"What?"

"How will you have it?"

"Oh"—I caught his meaning and answered without even trying to think—"in fifties."

He gave me a fifty-dollar bill.

"And the six?" he asked dryly.

"In sixes," I said.

He gave it me and I rushed out.

As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

Abridged from: Stephen Leacock, "My Financial Career",  
First published in *Literary Lapses* (1910).

Republished in *My Financial Career and Other Follies*  
Toronto, New Canadian Library, 1993, pgs. 1-4

Also available online: <https://americanliterature.com/author/stephen-leacock/short-story/my-financial-career>





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**ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE**

TESTO LETTERARIO – LINGUA INGLESE (**previgente ordinamento**)

*(comprensione e produzione in lingua straniera)*

**COMPREHENSION**

Answer the following questions. Use complete sentences.

1. What did the narrator know about himself before he went into the bank?
2. Who did he think he needed to consult when he went to the bank and why?
3. The narrator asked to see this person “alone”. What reaction did this create in this person?
4. What is Pinkerton’s?
5. Provide 2 details to show how large an account the narrator intended to open.
6. What did the narrator ask to do after depositing his money?
7. Why did all the clerks stop writing to look at him?
8. Why was there a “roar of laughter” as the narrator left the bank?

**Summarize** the content of the story in about 120 words.

**COMPOSITION**

The narrator’s “financial career” in the story turned out to be somewhat short-lived. However, financial literacy has become very important in today’s world and the first OECD PISA assessments on financial literacy in the current decade have shown that many young people are confused by money matters. Think about your own experiences with handling money, spending and savings and write a composition of about 300 words to self-assess your own “financial career” and your ability to deal with money matters.



*Ministero dell' Istruzione, dell' Università e della Ricerca*

**ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE**

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

**100 Women: The English girls' school reborn in a Nairobi slum**

*In 2005 Judy Webb closed down the private girls' school her family had run in the English countryside for nearly 60 years. As she packed away a stack of unused school uniforms, she had no idea that a decade later they would be worn by a class of Kenyan children in a new school, named after hers, in one of the poorest parts of Nairobi.*

The story of the two schools begins in November 2013 when the BBC World Service launched its first list of 100 inspiring and influential women around the world. As the first female commander of an all-male field force unit in the British army, Judy Webb was one of the women on the list.

On top of her trail-blazing military career, she had spent nearly 20 years running Rossholme Girls' School in southern England, before turning it into a thriving country guest house business.

The BBC invited all the 100 Women of 2013 to a conference in London, which is where Judy met another name on the list—a Kenyan student called Joyce Aruga.

Although they were from different generations, different countries and with very different life experiences, the two women hit it off immediately.

"She was resilient, positive and cheerful," Judy remembers "and she was a very good observer".

Joyce, who was 27 at the time, had a back story quite as remarkable as Judy's.

The youngest of 11 children, she was born into a poor family on the remote Mageta Island in Lake Victoria in 1986—the same year Judy Webb took over running Rossholme School.

"None of my elder brothers and sisters got an education," she says. "My parents couldn't afford to pay the school fees."

At the age of 14 she was forced to become the third wife of a much older man, but—determined to get an education—she ran away from her husband.

With the help of a children's charity she got a place at secondary school, and funded her studies working as a maid.

By the time Joyce and Judy met in London, Joyce was one year into a teacher training degree at the Kenyan Methodist University in Nairobi—helped by a sponsor from a church in the United States.

"I couldn't believe that I, Joyce a village girl, was going to get on a plane and go to London," she remembers. "I had only seen planes in drawings. How will I board this thing that flies in the air?"

After the conference Joyce spent the weekend in Somerset with Judy and her family. She told them about her dream of one day setting up her own school in Kenya.

Judy asked Joyce if she could make use of the uniforms left over from Rossholme school.

"She tried one on herself," Judy remembers. "She liked it so much she wanted to wear it on the flight home!"



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TESTO DI ATTUALITÀ – LINGUA INGLESE (**previgente ordinamento**)

*(comprensione e produzione in lingua straniera)*

30 For the next three years the two women kept in touch by email, and in July Joyce wrote to say that not only had she successfully graduated with a teaching degree, but she had also opened up a small day-school in Mathera, a vast slum on the edge of Nairobi.

Another email followed showing a tiny group of tiny children, all proudly wearing Judy's blue and yellow school uniforms, and standing in front of the blue painted gates of their new school—the Rossholme Education Centre.

35 Joyce is starting small, with 10 pupils aged from 8 months to four years old.

"I found them by walking door to door, looking for kids who should have been in pre-school," she says. "When I asked their parents why they weren't in school, they said they couldn't afford the fees."

Joyce has been teaching her first class for free, but she's fundraising to expand, and hopes to be able to provide primary and secondary education for up to 100 disadvantaged children over the next two years.

40 "Because of the hardship I went through in life, I made a promise to myself that I would always help the poor and vulnerable," says Joyce. "I try to give some hope to those who have lost it."

Joyce says that taking part in the BBC's *100 Women* series helped her expand her horizons.

"I learned there are challenges everywhere," she says. "It doesn't matter what we have gone through, we can still stand up and fight for our rights."

45 Back in Somerset, Judy has also started fundraising, hoping people who remember Rossholme Girls School, will be inspired to support the new Rossholme Education Centre in Nairobi. [...]

Jenny Norton, *BBC News*,

Posted: December 20, 2016

Available online:

<http://www.bbc.com/news/world-africa-38335861>

Accessed on 3 February 2017.

**COMPREHENSION**

Answer the following questions. Use complete sentences.

1. What different kinds of work was Judy Webb engaged in when she met Joyce Aruga?
2. Where and on what occasion did the two women meet?
3. What did Joyce's parents oblige her to do?
4. Provide 2 details showing Joyce's determination to get an education.
5. What was Joyce's dream and how did Judy immediately help her?
6. What has Joyce been able to set up in her home country and who is it for?
7. What promise did Joyce make to herself?
8. How has Judy been supporting Joyce in her endeavour?



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

**Summarize** the content of the passage in about 120 words.

**COMPOSITION:**

The story shows how taking advantage of a window of opportunity can create important changes not only in the lives of those who were directly involved but also in the lives of others. Think about a life-changing opportunity you yourself have experienced or are familiar with. Reflect on its consequences and what might have happened instead if that opportunity had not materialised. Present the situation together with your reflections in a composition of about 300 words.

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