



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

How to manage AI's risks and rewards

Technological advances in artificial intelligence (AI) promise to be pervasive, with impacts and ramifications in health, economics, security and governance. In combination with other emerging and converging technologies, AI has the potential to transform our society through better decision-making and improvements to the human condition.

5 But, without adequate risk assessment and mitigation, AI may pose a threat to existing vulnerabilities in our defences, economic systems, and social structures, argue the authors of the Wilson Center report, *Artificial Intelligence: A Policy-Oriented Introduction*, Anne Bowser, Michael Sloan, Pietro Michelucci and Eleonore Pauwels.

10 Recognizing the increasing integration of technology in society, this policy brief grounds the present excitement around AI in an objective analysis of capability trends before summarizing perceived benefits and risks. It also introduces an emerging sub-field of AI known as Human Computation, which can help achieve future AI capabilities by strategically inserting humans in the loop where pure AI still falls short.

15 Policy recommendations suggest how to maximize the benefits and minimize the risks for science and society, particularly by incorporating human participation into complex socio-technical systems to ensure the safe and equitable development of automated intelligence.

The report offers a number of key recommendations:

Planning in an Age of Complexity: recommendations for policymakers and funders

AI is a critical component of the fourth industrial revolution (4IR), “a fusion of technologies that is blurring the lines between the physical, digital, and biological spheres.”

20 Compared to previous revolutions involving processes like mechanization, mass production, and automation, the fourth industrial revolution is characterized by the convergence of new and emerging technologies in complex socio-technical systems that permeate every aspect of human life.

25 Convergence also implies the increasing interaction of multiple fields, such as AI, genomics and nanotechnology, which rapidly expands the range of possible impacts that need to be considered in any science policy exercise.

30 Ten years ago, nanotechnology was celebrated largely for its impacts on chemistry and material sciences. But the ability to precision engineer matter at genetically relevant scale has resulted in significant advances in genomics and neurosciences, such as creating the ability to model networks of neurons. This example illustrates how the convergence of two emerging technologies - AI and genomics- leads to advances beyond the initial capabilities of either alone. Meeting the challenges of convergence requires drawing on a wide range of expertise, and taking a systems approach to promoting responsible research and innovation.

35 As “outsiders” to the AI design processes, it is extremely difficult for policymakers to estimate AI development due to limited comprehension of how the technology functions. Many may also draw inspiration from traditional regulatory models that are inadequate for AI, playing a catch-up game to decode the terms of reference used by researchers, or fall victim to the human fallacy of overestimating the short-term capabilities of new technologies.



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A - ATTUALITÀ

There will be significant systems' transformations through AI over the next few decades, but perhaps it will be more incremental than we fear or imagine.

Conduct broad and deep investigations into AI with leading researchers from the private sector and universities.

In the US, early reports from policy bodies and researchers at institutions such as Stanford offer high-level roadmaps of AI R&D. Expert groups convening under organizations like IEEE compliment these overviews with in-depth considerations of things like ethically-aligned AI design to maximize human well-being.

In the near-future, AI researchers involved in collaboration with policymakers should conduct additional in-depth studies to better understand and anticipate aspects of AI related to (for example) job automation at a more granular level, considering impact across time, sectors, wage levels, education degrees, job types and regions. For instance, rather than low-skill jobs that require advanced hand-dexterity, AI systems might more likely replace routine but high-level cognitive skills. Additional studies could investigate areas like national security.

Advocate for a systems approach to AI research and development that accounts for other emerging technologies and promotes human participation.

AI seeks to replicate human intelligence in machines – but humanlike intelligence already exists in humans. Today there is an opportunity to develop superhuman intelligence by pairing the complementary abilities of human cognition with the best available AI methods to create hybrid distributed intelligent systems. In other words, it is in our reach to build networks of humans and machines that sense, think, and act collectively with greater efficacy than either humans or AI systems alone.

The emerging subfield of AI known as Human Computation is exploring exactly those opportunities by inserting humans into the loop in various information processing systems to perform the tasks that exceed the abilities of machine AI. For this reason, human computation is jokingly referred to as “Artificial AI”. [...]

[760 words]

World Economic Forum: Geostrategy platform

Available on line: <https://www.weforum.org/agenda/2018/01/how-to-manage-ais-risks-and-benefits>

Accessed on February 25th 2018

COMPREHENSION AND INTERPRETATION

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

1. Why can it be said that AI is going to be pervasive?
2. What makes it possible for AI to potentially improve the human condition?
3. Why is it important to deliver an adequate risk management process for AI, according to the authors of the Wilson Centre report?



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A - ATTUALITÀ

4. How can the benefits of AI be maximised to outweigh the harm for both science and society?
5. What are two distinctive traits of the Fourth Industrial Revolution (4IR) which are mentioned in the report?
6. What example do the authors offer which shows the interaction of AI with multiple fields?
7. Why does it become difficult for those in charge of designing policies to estimate the impact of AI?
8. What do the authors suggest is the result of the collaboration between AI researchers and policymakers?
9. How can human cognition and available AI methods complement each other and to what effect?
10. What is the authors' purpose in writing the report and what kind of readers do you think it is intended for?

PRODUCTION

Choose **one** of the following questions.

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

Either

1. The rapid development of robotics and AI might have the potential to transform our lives and work practice and offer enormous economic and innovative benefits for our society. Explain how important it is to ensure a sustainable coexistence between robots and humans and for researchers and robot designers to operate in accordance with legal and ethical standards and provide a “*safe and equitable development of automated intelligence*” (lines 14-15). Write an essay of about 300 words.

Or

2. A student magazine is inviting readers to contribute to series of articles called “*Amazing Future*” on some societies imagined by science fiction writers. Submit an article describing a future scenario you imagine and explaining how humans and robots can interact and what people could be dependent on for feelings of emotional satisfaction in this future. Write your article in 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 Second World War was such a shattering, overwhelming experience for Britain that it is tempting to isolate the country we became afterwards from the pre-war Britain, as if a huge blade fell across the national story. In obvious ways this is true. The war changed Britain physically and industrially, destroying city centres; it ultimately changed who lived here by encouraging both immigration and emigration. It changed Britain's political climate and our attitude to government. It even changed, through a subsequent jump in the birth rate, relations between the generations. Yet in other ways post-war Britain was simply a continuation of the Britain of the thirties. When it was all over, and before Churchill was voted out of power, the Parliament of 1945 was the same one elected in 1935, a Commons frozen from another time. Deference and respect for the Royal Family, belief in the superiority of the white man, a complacent assumption that British manufacturing was still best ... all that survived seemingly unaltered through the years of danger.

Britain still believed herself to be in her imperial heyday, mistress of the seas. Though we think of it as essentially Victorian, the British Empire, declaring itself the first "world state" had continued to grow right up until the mid-thirties. At the beginning of the Second World War there were some 200 colonies, dominions and possessions connected to London, covering more than 11 million square miles. The Empire embraced Pacific tribesmen and Eskimos, ancient African kingdoms and the rubble of the great Mughal empire, Australian farmers and the gold-miners of South Africa. It ran from the Scottish Highlands to the Antarctic, from the French-speaking villages of Quebec to the mosques of the Middle East. For a comparatively small nation of fewer than 50 million people to have acquired all this might seem a global absurdity, a large joke in the history of humankind.

Relatively few of those square miles helped the British economy thrive yet the Empire was considered the essence of British power, a global financial and trading system independent of the rising might of the United States. "The Empire on which the sun never sets" was not poetic, but factual. Imperial feeling still suffused the Britain of the forties and fifties. Schools displayed the famous red-splattered maps and taught the history of Clive's battles in India and the achievements of missionaries in Africa. Children encyclopedias brimmed with information about the calico industries of the subcontinent, or those useful rubber trees in Malaya. Middle-class bookshelves groaned with Kipling, Somerset Maugham, Henry and T. E. Lawrence. The Empire was everywhere, inside the home and out, in street names and statues, the Indian knick-knacks and elephant-foot umbrella stands, Bombay gin and Imperial Leather soap, the rhododendron bushes from the Himalayas, words like tiffin and bungalows and the eating of the kedgeriee for breakfast by all those retired Indian civil servants and administrators in the Home Counties. There were the names of the major companies – Imperial Chemical Industries, Home and Colonial Stores, British Imperial Airways, the Imperial Rubber Company. Empire Day was celebrated until 1958. More seriously there was continuing large-scale emigration from the British Isles to Africa, Canada, Australia and New Zealand. Until the sixties, one in five emigrants were heading from the UK to the old "Crown Commonwealth" countries and more than a million Britons went to Australia alone during 1946-1972. On wet days, back home, there were the endless Pathé and Movietone newsreels of Royal visits to New Zealand or some dependent territory. Twenty years earlier the Royal Navy, like the British Empire, had seemed at its zenith, a world-dominating power. [...]

The Navy was for the British what the roads and legions had been for the Romans, the thin, steely web holding together many different lands and people. By the twentieth century, with a quarter of the world under British rule, no country had ever claimed power over so many people and so much land. It had been made possible by a centuries-old British love affair with salt water, and by the Victorian enthusiasms for steam power and



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B – STORICO - SOCIALE

45 the appliance of science. In the twentieth century these traits, which had made Britain Great, were in decline. Even so, the Navy continued to enthrall the British in the first half of that century in ways we now struggle to remember; sea shanties on music-hall stages, the books of Marryat and Forrester for boys, the great Spithead reviews, the Dreadnoughts on cigarette cards, the blue-and-gold uniforms at Court. Drake and Raleigh, Cook and Nelson, were the subjects of ten thousand history lessons in almost every school in the country. To be British was to thrill at the sight of a White Ensign.

[783 words]

Andrew Marr, *A History of Modern Britain*, 2007

COMPREHENSION AND INTERPRETATION

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

1. What does the author emphasize about the British Empire? Find at least three main ideas in the text.
2. Why does the author say it is “*tempting*” (line 1) to distinguish clearly between pre-war Britain and post-war Britain?
3. How was Britain affected by the Second World War? Mention at least three main facts.
4. Which British traits seem to have been unaffected by the war?
5. What does “*a large joke in the history of humankind*” (lines 18-19) refer to?
6. What is the author’s point of view regarding the British Empire?
7. How were schools influential in keeping Imperial feelings alive?
8. Where did references to the Empire appear in people’s everyday lives?
9. Why does the author compare the British Navy to the Roman roads?
10. How does the author relate the British Empire to the British Navy?



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B – STORICO - SOCIALE

PRODUCTION

Choose **one** of the following questions.

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

Either

1. “The most fundamental thing the war changed was the political climate: it made democracy fashionable. But it did more. It convinced the British that their government could reshape the nation too. Like most victorious wars it raised the reputation of the state.” (Andrew Marr)

Discuss the quotation in a 300-word essay by referring to the effects of other wars and to other countries and supporting your views with suitable examples.

Or

2. Focus on the current conflicts and peacekeeping operations around the world. What are your personal views on the topic? Write a 300-word comment.

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

He sighed, and at the same moment a woman stopped to ask him if he could receive her dry cleaning as she was going out. She had a rude, impatient manner and rather than look at him as she spoke she stared at a calendar on his desk, a grey block with a digital screen, which informed whoever was standing in front of it exactly what moment they were in to the second. It was the twenty-fifth of the month of October, in the year two thousand and eight, and the time was twelve-thirty-six and twenty-three seconds. I turned to leave; the doorman dealt with the woman and hurried out from behind his desk to open the front door for me. He asked me where I was going: I said I didn't know. I walked out into the city. It was a perfect autumnal London afternoon, chill but bright, under certain trees there was a shedding of golden leaves. I walked past the cricket ground and the mosque, past Madame Tussauds, up Goodge Street and down Tottenham Court Road, through Trafalgar Square, and found myself finally in Embankment, and then crossing the bridge. I thought – as I often think as I cross that bridge – of two young men, students, who were walking over it very late one night when they were mugged and thrown over the railing, into the Thames. One lived and one died. I've never understood how the survivor managed it, in the darkness, in the absolute cold, with the terrible shock and his shoes on. Thinking of him, I kept to the right-hand side of the bridge, by the railway line, and avoided looking at the water. When I reached the South Bank the first thing I saw was a poster advertising an afternoon event with an Austrian film director "in conversation", it was starting in twenty minutes at the Royal Festival Hall. I decided on a whim to try to get a ticket. I walked over and was able to buy a seat in the gods, in the very back row. I didn't expect much, I only wanted to be distracted from my own problems for a while, to sit in darkness, and hear a discussion of films I'd never seen, but in the middle of the programme the director asked his interviewer to roll a clip from the movie *Swing Time*, a film I know very well, I only watched it over and over as a child. I sat up tall in my seat. On the huge screen before me Fred Astaire danced with three silhouetted figures. They can't keep up with him, they begin to lose their rhythm. Finally they throw in the towel, making that very American "oh phooey" gesture with their three left hands, and walking off stage. Astaire danced on alone. I understood all three of the shadows were also Fred Astaire. Had I known that, as a child? No one else paws the air like that, no other dancer bends his knees in quite that way. Meanwhile the director spoke of a theory of his, about "pure cinema", which he began to define as the "interplay of light and dark, expressed as a kind of rhythm, over time", but I found this line of thought boring and hard to follow. Behind him the same clip, for some reason, played again, and my feet, in sympathy with the music, tapped at the seat in front of me. I felt a wonderful lightness in my body, a ridiculous happiness, it seemed to come from nowhere. I'd lost my job, a certain version of my life, my privacy, yet all these things felt small and petty next to this joyful sense I had watching the dance, and following its precise rhythms in my own body. I felt I was losing track of my physical location, rising above my body, viewing my life from a very distant point, hovering over it. It reminded me of the way people describe hallucinogenic drug experiences. I saw all my years at once, but they were not piled up on each other, experience after experience, building into something of substance – the opposite. A truth was being revealed to me: that I had always tried to attach myself to the light of other people, that I had never had any light of my own. I experienced myself as a kind of shadow.

[741 words]

Zadie Smith, *Swing Time*, Prologue, Kindle Edition, 2016



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C – LETTERATURA

COMPREHENSION AND INTERPRETATION

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

1. Who are the characters in the text and where is the story set?
2. Who is the narrator?
3. What does the reader get to know about the protagonist?
4. What recollections does crossing the bridge bring back?
5. Why does the protagonist buy a theatre ticket?
6. What is the protagonist's reaction to the clip from *Swing Time*?
7. How does the protagonist feel watching the clip again?
8. To what extent is the protagonist's happiness "ridiculous" (line 29)?
9. Why does the protagonist say: "I experienced myself as a kind of shadow" (line 36)?
10. What literary device does the author use regarding the clip from *Swing Time* and for what purpose?

PRODUCTION

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

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

Either

1. "If Fred Astaire represented the aristocracy, I represented the proletariat, said Gene Kelly, and by this logic Bill "Bojangles" Robinson should really have been my dancer, because Bojangles danced for the Harlem dandy, for the ghetto kid, for the sharecropper – for all the descendants of slaves. But to me a dancer was a man from nowhere, without parents or siblings, without a nation or people, without obligations of any kind, and this was exactly the quality I loved." (*Swing Time*)

Discuss the quotation regarding the universal language of music in a 300-word essay by referring to your reading and to your experience.

Or

2. Focus on the protagonist's reaction to the clip from the film *Swing Time*. Has that ever happened to you? On what occasion? Write a 300-word comment for a blog for teenagers and/or young adults. Refer to your own dreams and aspirations.

Durata massima della prova: 6 ore.

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

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D – ARTISTICO

Modigliani packs a powerful, emotional punch - Tate Modern, review

Few artists have suffered such a dramatic reverse in their critical fortunes as Amedeo Modigliani. The Paris-based Italian painter's status as art's ultimate starving-in-a-garret, beautiful loser can hardly be contested – dying in penury of drug and alcohol-aggravated tuberculosis aged just 35, his lover killing herself and their unborn child just days later. Yet Modigliani's stylised, instantly recognisable portraits and nudes with their long necks and lustrous dark eyes, once regarded as among the most powerful and emotive images of the 20th century, now barely figure in serious tellings of the story of modern art.

This is because the revival of interest in classic modernism over the past couple of decades – white cube architecture as well as severe abstraction – has seen the more romantic side of modern art, typified by Modigliani, and that other once-great, but now derided figure Marc Chagall, written off as mannered and essentially soft-centred.

The people at Tate seem out to remedy this situation, and are clearly anticipating a major success with this, the largest Modigliani exhibition ever mounted in the UK. The usually dry wall texts have a novelettish breathlessness ("Paris offered excitement. Paris offered variety"), while virtual reality headsets allow you to sit in Modigliani's draughty studio, with rain drumming on the roof and the artist's cigarette burning scarily low on the bench beside his palette. More significantly, the 100 works on show include many of his most famous paintings.

Born into a Jewish family in Livorno in 1884, Modigliani arrived in Paris in 1906, at a moment when the likes of Picasso and Braque were shattering traditional notions of form and space under the influence of Cezanne and African art. Modigliani, a close friend of Picasso – and of just about everyone else who mattered in Paris at the time – fused the same elements into an approach that looks superficially similar to Picasso's cubism, but couldn't in fact be more different.

Some of the early paintings, such as *The Beggar of Livorno*, 1909, with its wash-like greens and blues, could pass for Cezannes. But in *The Young Gypsy*, from the same year, the quintessential Modigliani style appears already almost fully formed: evident in the sloping shoulders, elongated to create a column-like central form, the wide cheekbones and slanting eyes, exaggerated to enhance a sense of feral sensuality.

Modigliani, like Picasso, reduced the human face and body to essential form, but where Picasso's cubist portraits obliterate the identity of the sitter, Modigliani is out to heighten it. In a trio of striking portraits of his dealer Paul Guillaume, the head is refined into a kind of piggy-eyed rhomboid box, with a tiny bee-stung mouth. While you might take these images as cubistic caricature, the subject is surprisingly recognisable from a photograph shown alongside.

Modigliani's interest in creating a new kind of monumental form – far from trying to destroy it – is apparent in his brief foray into sculpture; though the roomful of Egyptian and African-influenced female stone heads seen here feel very much of their time; like something you'd expect to see on the side of an art deco cinema.

When this exotic stylisation is transposed into painted portraits, such as *Madam Pompadour* (1915), the effect is mask-like and rather sub-Matisse. It's when Modigliani brings both feel and appearance vividly before us, that he comes into his own. This is evident in a wonderful room of portraits of notable figures from early modernist Paris: the sculptor Jacques Lipchitz in his polo-neck jumper, the artist and actor Gaston Modot with his flat diamond-shaped eyes. Best of all is the poet Max Jacob, whose predatory features are refined into a red-tinged, blade-like form.



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D – ARTISTICO

- 40 These are paintings that break the cardinal rules of modernism by focusing on human content and feeling rather than pure form, and they pack a powerful emotional punch.

The dark-bobbed Portrait of a Girl, for example, should be easily written off as a rather mundane likeness that can't make up its mind whether it wants to be traditional or modern. But like many of the works here, she gets under your skin on a kind of "guilty pleasure" level.

[683 words]

Mark Hudson, 21 November 2017

Available online: <http://www.telegraph.co.uk/art/what-to-see/modigliani-packs-powerful-emotional-punch-tate-modern-review/>
Accessed on March 21st 2018

COMPREHENSION AND INTERPRETATION

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

1. Read the whole text and find out how Modigliani, according to the title of the article, "*packs a powerful, emotional punch*".
2. How has Modigliani's art been received by critics?
3. To what extent can Modigliani and Chagall be compared?
4. What does the author think of the Tate Exhibition?
5. To what extent are "*The Beggar of Livorno*" and "*The Young Gypsy*" different?
6. What does the author highlight when comparing Modigliani to Picasso?
7. What does Modigliani's sculpture reveal?
8. In what way does Modigliani break the rules of modernism?
9. According to the writer, what reaction does the Portrait of a Girl cause?
10. What is the purpose of this text?



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D – ARTISTICO

PRODUCTION

Choose **one** of the following questions.

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

Either

1. "A question often asked is: was Modigliani just an exploiter of the surface effects in art he was influenced by or was he great in his own right? The answer is that he is a genius synthesiser. He's great because of his exploiting, not despite it." (Matthew Collings, Evening Standard).

Discuss the quotation in a 300-word essay by referring to other artists you know, if you wish, and supporting your views with suitable examples.

Or

2. Who is the artist you like most? Have you ever seen an exhibition about him / her or have you read anything about him / her? Write a 300-word review for your personal blog.

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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Tema di: LINGUA INGLESE (previgente ordinamento)

I

“A Milano, diciamo la verità, i cani hanno oramai raggiunto una solida posizione morale. [...] Noi [i gatti], come categoria sociale, siamo quasi completamente trascurati. Noi siamo i tipi poco raccomandabili, noi siamo gli zingari, noi siamo i fuori legge, ecco in che conto ci tenete, a Milano, come regola generale. [...] Che importa la nostra illustre tradizione nel mondo artistico e culturale? Che importa se tanti uomini di sublime ingegno hanno prediletto noi sopra ogni altra creatura vivente? Che conta la nostra intelligenza, che non ostentiamo puerilmente come i cani?”

Dino Buzzati, *Cronache nere*, Theoria, Roma, 1984, ISBN 88-241-0057-0.

Questa favola moderna, ambientata in città, è raccontata da un gatto, che denuncia, ridicolizza e critica l'ingiustizia sociale. Usando questa metafora riferita ad attori sociali, scegli chi, nella società odierna, potrebbe rappresentare i cani con la loro “solida posizione morale” e chi i gatti, “i tipi poco raccomandabili”. Esprimi le ragioni della tua scelta facendo riferimento anche alla produzione letteraria in una delle lingue straniere da te studiate.

II

Edward W. Said scrisse che *“tutta la conoscenza che riguarda la società umana, e non il mondo naturale, è conoscenza storica, e di conseguenza fondata sul giudizio e l'interpretazione soggettiva. Questo non significa che i fatti o i dati, non sono rilevanti, ma che questi fatti acquisiscono la loro importanza a seconda di come vengono interpretati ... poiché la stessa interpretazione dipende da chi ne è l'interprete, a chi questi si rivolge e a che scopo e dal momento storico in cui questa interpretazione avviene.”*

Esprimi le tue considerazioni in merito all'opinione espressa da Said, per quanto riguarda la “soggettività” del racconto storico, politico e culturale dei popoli

III

Rita Levi-Montalcini sosteneva che *“C'è solo una categoria che possa stabilire i limiti alla scienza: gli scienziati. Che non sono affatto delle persone irresponsabili.”*

Affronta l'argomento della responsabilità dello scienziato coinvolto nella ricerca scientifica e la capacità di prevedere le successive applicazioni scientifiche nei vari campi. Valuta criticamente la questione ed esprimi le tue opinioni sulla “responsabilità” degli scienziati e sulla possibilità di imporre limiti alla scienza.

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.



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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*)

[...] At the interview Mr Druce said to Dougal, "We feel the time has come to take on an Arts man. Industry and the Arts must walk hand in hand."

Mr Druce had formerly been blond, he was of large build. Dougal, who in the University Dramatics had taken the part of Rizzio in a play about Mary, Queen of Scots, leaned forward and put all his energy into his own appearance; he dwelt with a dark glow on Mr Druce, he raised his right shoulder, which was already highly crooked by nature, and leaned on his elbow with a becoming twist of the body. Dougal put Mr Druce through the process of his smile, which was wide and full of white young teeth; he made movements with the alarming bones of his hands. Mr Druce could not keep his eyes off Dougal, as Dougal perceived.

"I feel I'm your man," Dougal said. "Something told me so when I woke first thing this morning."

"Is that so?" Mr Druce said. "Is that so?"

"Only a hunch," said Dougal. "I may be wrong."

"Now look," said Mr Druce, "I must tell you that we feel we have to see other candidates and can't come to any decision straight away."

"Quite," said Dougal.

At the second interview Mr Druce paved the floor, while Dougal sat like a monkey-puzzle tree, only moving his eyes to follow Mr Druce. "You'll find the world of Industry a tough one," Mr Druce said.

Dougal changed his shape and became a professor. He leaned one elbow over the back of his chair and reflected kindly upon Mr Druce.

"We are creating this post," said Mr Druce. "We already have a Personnel Manager, Mr Weedin. He needs an assistant. We feel we need a man with vision. We feel you should come under Weedin. But you should largely work on your own and find your own level, we feel. Of course you will be under Mr Weedin."

Dougal leaned forward and became a television interviewer. Mr Druce stopped walking and looked at him in wonder.

"Tell me," coaxed Dougal, "can you give me some rough idea of my duties?"

"It's up to you, entirely up to you. We feel there's a place for an Arts man to bring vision into the lives of the workers. Wonderful people. But they need vision, we feel. Motion study did marvels in the factory. We had a man from Cambridge advising on motion study. It speeded up our output thirty per cent. Movements required to do any given task were studied in detail and he worked out the simplest pattern of movement involving the least loss of energy and time."

"The least loss of energy and time!" Dougal commented.

"The least loss of energy and time," said Mr Druce. "All our workers' movements are now designed to conserve energy and time in feeding the line. You'll see it on the posters all over the factory, 'Conserve energy and time in feeding the line.'"

"In feeding the line!" Dougal said.

"In feeding the line," Mr Druce said. "As I say, this expert came from Cambridge. But we felt that a Cambridge man in Personnel wouldn't do. What we feel about you is you'll be in touch with the workers, or rather, as we prefer to say, our staff; you'll be in the know, we feel. Of course, you'll find the world of Industry a tough one."



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40 Dougal turned sideways in his chair and gazed out of the window at the railway bridge; he was now a man of vision with a deformed shoulder. "The world of Industry," said Dougal, "throbs with human life. It will be my job to take the pulse of the people and plumb the industrial depths of Peckham."

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ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

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

Mr Druce said: "Exactly. You have to bridge the gap and hold out a helping hand. Our absenteeism," he said, "is a problem."

"They must be bored with their jobs," said Dougal in a split second of absent-mindedness.

45 "I wouldn't say bored," said Mr Druce. "Not bored. Meadows Meade are building up a sound reputation with regard to their worker-staff. We have a training scheme, a recreation scheme, and a bonus scheme. We haven't yet got a pension scheme, or a marriage scheme, or a burial scheme, but these will come. Comparatively speaking we are a small concern, I admit, but we are expanding."

50 "I shall have to do research," Dougal mused, "into their inner lives. Research into the real Peckham. It will be necessary to discover their spiritual well-spring, the glorious history of the place, before I am able to offer some impetus."

Mr Druce betrayed a little emotion. "But no lectures on Art," he said, pulling himself together. "We've tried them. They didn't quite come off. The workers, the staff, don't like coming back to the building after working hours. Too many outside attractions. Our aim is to be one happy family." [...]

[824 words]

Muriel Spark, *The Ballad of Peckham Rye*, Macmillan, 1960 [Penguin Books, 1963], pp. 15-17.

COMPREHENSION

Answer the following questions. Use complete sentences.

1. Who is the narrator and where is the story taking place?
2. What does the reader get to know about Dougal's appearance and personality?
3. How does Dougal behave during the interviews?
4. What is Mr Druce's attitude towards Dougal?
5. Why is Dougal employed?
6. What is the meaning of the sentence: "Conserve energy and time in feeding the line" (lines 32-33)?
7. Why is a Cambridge man unsuitable for the job?
8. The narrator uses irony in describing these events. Find two examples in the text and explain their effects.

Summarize the content of the passage in about 120 words.

COMPOSITION

Mr Druce betrayed a little emotion. "But no lectures on Art," he said, pulling himself together. "We've tried them. They didn't quite come off. The workers, the staff, don't like coming back to the building after working hours. Too many outside attractions. Our aim is to be one happy family."

Write a 300-word comment on the text by focusing on Mr Druce's idea of the world of industry. Focus also on the way that world has changed over the course of time by linking your ideas to your personal experience during your traineeship and/or your reading.



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

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ING1 - ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

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

The people owned the web, tech giants stole it. This is how we take it back

I blame the T-shirts. The casual wear favoured by those founding wunderkinds of tech – Mark Zuckerberg, Steve Jobs, Sergey Brin, Larry Page and the rest – lulled us into a false sense of security. Even after they'd begun making serious money, too many of us took the aversion to a collar and tie to mean the likes of Facebook or Google were not really scary capitalist behemoths, but retained the spirit of the upstart startup: quirky, plucky and driven chiefly by a desire to do cool stuff with computers. They certainly saw themselves that way, Google charmingly distilling its mission statement into three words: "Don't be evil." It's amazing how long an initial image of laidback informality can endure: for decades, Britons struggled to see Virgin as a corporate giant because Richard Branson had long hair and a goatee.

In truth, it wasn't just the look. The apparent idealism of the enterprise also encouraged consumers to give the tech Goliaths the benefit of the doubt. In its infancy, the internet was hailed as a harbinger of equality and liberty. The new gospel held that "information wants to be free" – free from censorship and free of charge. A new techno-utopia seemed at hand. Or as Zuckerberg defined his company's purpose: "Facebook gives people the power to share and make the world more open and connected."

Those words leave a bitter taste now, after Carole Cadwalladr's ground-shaking revelation that Cambridge Analytica had helped itself to the Facebook data of 50 million users. But it was not so long ago that the internet, and specifically social media, were seen as forces that might transform the world for good, harming the powerful and strengthening the weak.

A crucial example is provided in *War in 140 Characters: How Social Media is Reshaping Conflict in the 21st Century*, an insightful, richly reported book by David Patrikarakos. A correspondent who has covered several recent conflicts, he was struck by the emergence of what he calls Homo digitalis, the lone individual who, armed with nothing more than a smartphone, is able to shape global perceptions of the battle fought around them. He shows how a 16-year-old Gazan, Farah Baker, used a Twitter account to give real-time reports on the daily bombardments that came in the summer of 2014, steadily building up a vast international audience and leaving the mighty Israel Defence Forces playing catch-up. In the age of social media, he writes, even the most powerful "states can win the physical battle on the ground but lose the political war".

There are countless examples, from the Egyptian teenagers who used Facebook to rally protesters to Tahrir Square, eventually toppling the Mubarak regime, to the British blogger who methodically proved Russia had supplied the weapon that brought down Malaysian Airlines flight MH17 over Ukraine, leaving Moscow's denials in tatters. The asymmetry in each case was vast – and yet the weaker party won.

Thanks to social media, the internet had apparently decentralised power. In the old days, information was passed down from the mountain top – by a government, say, or a news organisation – to the crowd below. Now the crowd could speak to each other and to the world. At least one aspect of the techno-utopians' early hopes seemed to have materialised.

And it's that hope that Cambridge Analytica has shattered. For what we now understand is that those at the top, the political parties or governments that could afford it, have been engaged in a radical act of recentralising power. They saw the way social media was working, empowering individuals and networks of individuals, and they decided to grab those same weapons for themselves.

You can see why they were tempted, for our digital footprint is extraordinarily revealing. Witness the model built by researchers at Stanford and Cambridge that, simply by looking at your Facebook "likes", can assess your personality with a startling degree of accuracy. It takes just 10 "likes" for the computer to know you



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better than your work colleagues. Give the machine 150 likes and it can predict you more accurately than your parents or siblings. Give it 300 and it knows you better than your spouse. No wonder the Trump campaign and

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(*comprensione e produzione in lingua straniera*)

so many others were ready to hand over big money to Cambridge Analytica. This week I met Hossein
Derakhshan, a true Homo digitalis once known as Iran's "blogfather", whose activities earned him six years
45 in prison. "Predictability is control," he told me, recalling the hold his jailers had over him. Once you can
predict someone's actions and reactions, you can control them. [...]

This week's revelations are not exactly a loss of innocence: many shed their turn-of-the-century illusions about
the internet years ago. And there will be more disenchantment to come. It can't be only political campaigners
who used the likes of Cambridge Analytica to pickpocket our personal data; surely we'll learn soon of the
50 major corporations that similarly played on our online hopes and fears to sell us stuff. But we don't have to
have the full picture to know that we have to act. It could be regulation; it could be anti-trust legislation to
break up those tech giants that act as virtual monopolies [...]

[863 words]

Jonathan Freedland, *The Guardian*, 23 March 2018

Available online: [https://www.theguardian.com/commentisfree/2018/mar/23/
people-owned-web-tech-giants-facebook-cambridge-analytica](https://www.theguardian.com/commentisfree/2018/mar/23/people-owned-web-tech-giants-facebook-cambridge-analytica)

Accessed on March 23rd 2018

COMPREHENSION

Answer the following questions. Use complete sentences.

1. Why does the writer "*blame the T-shirts*" (line 1)?
2. What "*techno-utopia*" (line 12) is the writer referring to?
3. What does "*Homo digitalis*" (line 20) represent according to David Patrikarakos?
4. How does the writer support the idea that social media "*might transform the world for good*" (line 16)?
5. To what extent have social media affected the role of internet?
6. Why are the Cambridge Analytica revelations so significant in the writer's opinion?
7. Why were political campaigners willing to pay Cambridge Analytica a lot of money?
8. What does the writer expect to be the future of internet and what does he suggest doing?

Summarize the content of the passage in about 120 words.

COMPOSITION

"Once you can predict someone's actions and reactions, you can control them" (David Patrikarakos).

Discuss the quotation by pointing out benefits and drawbacks concerning the use of social media and by adding your personal views in a 300-word essay.



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