



Ministero dell'Istruzione, dell'Università e della Ricerca
PL01 – ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

Indirizzo: LI04 - LICEO LINGUISTICO

Tema di: LINGUA STRANIERA - INGLESE

ATTENZIONE

IL CANDIDATO È TENUTO A SVOLGERE LA PROVA
PER **UNO** DEI TESTI DI SEGUITO PROPOSTI:

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



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A - ATTUALITÀ

What Happens When Millennials Run the Workplace?

Joel Pavelski, 27, isn't the first person who has lied to his boss to scam some time off work. But inventing a friend's funeral, when in fact he was building a treehouse — then blogging and tweeting about it to be sure everyone at the office noticed? That feels new.

Such was a recent management challenge at Mic, a five-year-old website in New York that is vying to become a leading news source created by and for millennials. [...]

"There's 80 million millennials; we focus on the 40 that went to college," said Chris Altchek, Mic's 28-year-old chief executive.

But he is still working out how to manage many of the traits associated with his fellow millennials: a sense of entitlement, a tendency to overshare on social media, and frankness verging on insubordination.

Mic's staff of 106 looks a lot like its target demographic: trim 20-somethings, with beards on the men and cute outfits on the women, who end every sentence with an exclamation point and use the word "literally" a lot.

Their crowded newsroom on Hudson Street has an aggressively playful vibe, like a middle-school fraternity house. Some ride hoverboards into the kitchen for the free snacks. Others wield Nerf dart guns or use a megaphone for ad hoc announcements. Dino, a white Maltese terrier owned by the lead designer, snuffles between desks.

Mr. Altchek is proud of the freewheeling office culture. "It helps us to have everyone speak out and best ideas rise to the top," he said. "What that can feel like or sound like is rudeness. But I'd rather have a lot of people speaking their minds than a very controlled environment."

But running an office made up exclusively of millennials, it turns out, is not without its snags. His philosophy was tested when Mr. Pavelski, Mic's director of programming, requested a week off, ostensibly to attend a wake back home in Wisconsin. "I went to talk to Joel and said, 'So sorry about your loss, take as much time as you need,'" Mr. Altchek said.

Then, several days later, he noticed Mr. Pavelski tweet a link to Medium, a popular blog for cathartic, personal essays. In a post titled, "How to Lose Your Mind and Build a Treehouse," Mr. Pavelski wrote about feeling burned out at work and wanting to rebuild a childhood treehouse as therapy. The first line read, "I said that I was leaving town for a funeral, but I lied."

"I was sort of taken aback," Mr. Altchek said. "It's not acceptable to be lied to."

In a disciplinary meeting the next day, Mr. Pavelski's supervisor acknowledged that he had been working grueling hours, so he was given another chance. Still, Mr. Altchek wanted to send a message. "Our feedback to him was, 'This is not a three-strike policy, it's a two-strike policy,'" he said.

Mr. Pavelski is still on his first strike. But even in an office that is tolerant of youthful boundary pushing, some millennial behavior can cross the line. [...]

A sense of entitlement is not the only stereotype attached to millennials in the workplace.



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“Entitled, lazy, narcissistic and addicted to social media,” according to CNBC. “They Don’t Need Trophies but They Want Reinforcement,” Forbes wrote. “Many millennials want to make the world a better place, and the future of work lies in inspiring them,” Fast Company proclaimed. [...]

Joan Kuhl, 36, who founded Why Millennials Matter, a consulting firm that advises employers like Goldman Sachs on hiring and retaining recent college graduates, said that what is needed is more familiarity. [...]

Still, even Ms. Kuhl has been taken aback by some of the millennials in her office. She remembered an intern who ate a tuna fish sandwich during a 10 a.m. meeting with very senior colleagues. When mildly rebuked afterward, the intern replied, “Well, you said to be myself, and I was hungry.”

Perhaps because of this very culture of workplace-as-reality-show, Mr. Pavelski, the prevaricating treehouse builder, remains notably unchastened.

“Maybe this is because I’m young, but, like, I don’t think that there is a lot about my personal life that I wouldn’t want to incorporate into what I’m doing professionally,” he said. “The reason I wrote that essay in the first place was about catharsis, and I wanted to walk through my thought process and figure out what was going on with me.”

The logic of that may be more apparent to his age group.

“The one thing I don’t want people to mistake is that we’re serious about this,” he added. “And that we’re taking over. That is all.”

[762 words]

[Ben Widdicombe, *The New York Times*, March 19, 2016]

http://www.nytimes.com/2016/03/20/fashion/millennials-mic-workplace.html?_r=0

COMPREHENSION AND INTERPRETATION

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

1. What did Mr Pavelski do?
2. What is Mic?
3. What challenge is Mr Altchek facing?
4. What is Mic’s staff like?
5. Why is the newsroom said to have “an aggressively playful vibe”?
6. Why is Mr Altchek proud of Mic’s working environment?
7. What was Mr Pavelski’s essay about?
8. How did Mr Altchek react?
9. Which stereotypes are attached to millennials?
10. What explanation did Mr Pavelski provide for his behavior?



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A - ATTUALITÀ

PRODUCTION

Choose one of the following questions.

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

Either

1. “A different world, a different worldview. Millennials have grown up in a time of rapid change, giving them a set of priorities and expectations sharply different from previous generations.” (Goldman Sachs: Global Investment Research)

Discuss the quotation in a 300-word essay and support your ideas by referring to your readings and/or your personal experience.

Or

2. How do you imagine your ideal working environment? What do you think you cannot do without? What are you prepared to give up? Write a 300-word composition to be published in a blog for teenagers and/or young adults.



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B – STORICO - SOCIALE

Bagehot said that “one cannot make men good by Act of Parliament”. But then he would, wouldn't he? We all know what sort of liberal he was. He was only in favour of the Reform Bill of 1867 because he thought that it would prevent mass democracy and that moderate democracy could be managed by those of us who know best what is good for others. But Harold Laski, who was *almost* a revolutionary, was forever saying that “the state cannot make me happy, but it can prevent me from being happy”. We are on sounder ground when we legislate to remove obvious obstacles to human happiness than legislating to make people happy or good. We legislate draconially to improve road safety marginally, and it took Enoch Powell to put the case powerfully against seat-belts in the name of liberty (without any illusion that the statistical case in favour was other than strong: he argued that accidental death was terrible, but that loss of liberty was worse). But is legislation meant to benefit minorities directly and specially, to discriminate in their favour (oddly called anti-discrimination legislation) analogous? Any answer depends on defining both the problem and the key concepts carefully.

There used to be an American comic strip called “There Ought to be a Law” in which a small town busybody demands a law whenever anything shocks, worries or irritates him. He probably invented “Curb Thy Dog”, “Don't Litter” and “Report Obscene Matters to Your Postmaster”. He was invented to parody the spirit behind the old “blue laws” of which the Prohibition Amendment was only the most famous. Now, of course, he was a right-winger in any context. He first voted for Hoover. His politics would be Reaganite or Thatcherite today, anti-state, all for private action, but he is also famously quick – without showing the least awareness of the contradiction – to demand legislation against anything detestable. Left-wingers want laws of a different kind, but often with equal unhesitating frequency; and no censorship whatever, of course.

Law is, it is worth recalling, not the only form of social control. Banalities are sometimes hard to take seriously, but we should try. The rule of law is preferable to individual or group violence, but there is also tradition, education, example, public opinion, social pressure, enlightened self-interest, and even satire and ridicule. Satire can be extremely important, even in the minimal sense of mouth to mouth jokes in regimes where the law sets out to deny any freedom of speech, publication and assembly to criticise the government – sometimes even prohibiting anything that is not officially blessed. That Orwell in *Animal Farm* and in *Nineteen Eighty-Four* chose the form of satire to argue that liberty and equality can and must be reconciled was not merely a literary strategy; it came from a profound belief that the laughter of free men deflates the pompous and the proud, shows Emperors that they have no clothes other than those we make for them.

Laws need the support of public opinion; but public opinion can, of course, be intolerant, even oppressive, psychologically and physically; good laws and honest judges are needed to protect individual rights against some forms of public opinion and behaviour almost as much as against the state. But such laws are essentially a protection of liberties, constitutional law or protection of the procedures of public debate, not a prescription of substantive outcomes. Laws too far in advance of



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B – STORICO - SOCIALE

public opinion can stir resentment and prove self-defeating. Under what conditions can law go further than protection and be a positive enhancement of liberty as an instrument of public policy? Benevolent autocrats or old-fashioned Communist rulers of one-party states have no doubt. Law is to moralise and improve the population: freedom is being freed from servitude and superstition. So laws are then to be interpreted by underlying intentions, not by what is actually written. But a democratic socialist argument needs to be more subtle because more genuinely libertarian. To the democratic socialist liberty and equality are not to be confused and are both equally valued. An enforced equality would be unjust because unfree in principle, and anyway unworkable in practice and invariably an oppressive and often a bloody debacle when attempted. But liberty for the poor is, indeed, hideously restricted, not merely by their life-chances but in clearly measurable and dramatically different life-expectancies. Therefore the quality and quantity of liberty will be enhanced the more egalitarian a country can become, if it becomes so in a voluntary and widely acceptable manner. But if either "liberty" or "equality" is made the sole criterion of public policy, the result is injustice.

[771 words]

Bernard Crick, "Can we Legislate against Discrimination?" in Richard Hoggart (ed.), *Liberty and Legislation*, Routledge, 2013 (first ed. Frank Cass & Co. Ltd, 1989), pages 3-5.

[https://books.google.it/books?id=V3wuAgAAQBAJ&printsec=frontcover&hl=it&source=gbs_atb#v=twopage&q&f=true]

COMPREHENSION AND INTERPRETATION

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

1. Why was Bagehot in favour of the 1867 Reform Bill according to the author?
2. Why was Mr Powell against seat-belts?
3. What was the aim of the American comic strip?
4. What political views did the protagonist of the comic strip support?
5. What are the author's views on law?
6. Where can satire be extremely important?
7. Why did Orwell choose the form of satire in his most famous works according to the author?
8. What relationship does the author see between law and public opinion?
9. What interpretation of law does the author attribute to autocrats and Communist rulers?
10. Why does the author come to the conclusion that the result of liberty or equality being made the sole criterion of public policy is injustice?



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B – STORICO - SOCIALE

PRODUCTION

Choose one of the following questions.

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

Either

1. 'They who can give up essential liberty to obtain a little temporary safety, deserve neither liberty nor safety.' (Benjamin Franklin)

Discuss the quotation in a 300-word essay by referring to current state legislation against terrorism and supporting your views with suitable examples.

Or

2. Focus on the role of satire in modern society. What are your personal views on the topic? Have you ever been offended by a satirist who went too far? Write a 300-word composition.



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C – LETTERATURA

When I was young, there seemed to be never a childbirth, or a burst appendix, or any other drastic physical event that did not occur simultaneously with a snowstorm. The roads would be closed, there was no question of digging out a car anyway, and some horses had to be hitched up to make their way into town to the hospital. It was just lucky that there were horses still around – in the
5 normal course of events they would have been given up, but the war and the gas rationing had changed all that, at least for the time being.

When the pain in my side struck, therefore, it had to do so at about eleven o'clock at night, and a blizzard had to be blowing, and since we were not stabling any horses at the moment, the neighbours' team had to be brought into action to take me to the hospital. A trip of no more than a
10 mile and a half but an adventure all the same. The doctor was waiting, and to nobody's surprise he prepared to take out my appendix.

Did more appendixes have to be taken out then? I know it still happens, and it is necessary – I even know of somebody who died because it did not happen soon enough – but as I remember it was a kind of rite that quite a few people my age had to undergo, not in large numbers by any means but
15 not all that unexpectedly, and perhaps not all that unhappily, because it meant a holiday from school and it gave you some kind of status – set you apart, briefly, as one touched by the wing of mortality, all at a time in your life when that could be gratifying.

So I lay, minus my appendix, for some days looking out a hospital window at the snow sifting in a somber way through some evergreens. I don't suppose it ever crossed my head to wonder how my father was going to pay for this distinction. (I think he sold a woodlot that he had kept when he
20 disposed of his father's farm. He would have hoped to use it for trapping or sugaring. Or perhaps he felt an unmentionable nostalgia.)

Then I went back to school, and enjoyed being excused from physical training for longer than necessary, and one Saturday morning when my mother and I were alone in the kitchen she told me that my appendix had been taken out in the hospital, just as I thought, but it was not the only thing removed. The doctor had seen fit to take it out while he was at it, but the main thing that concerned
25 him was a growth. A growth, my mother said, the size of a turkey's egg.

But don't worry, she said, it's all over now.

The thought of cancer never entered my head and she never mentioned it. I don't think there could be such a revelation today without some kind of question, some probing about whether it was or it wasn't. Cancerous or benign – we would want to know at once. The only way I can explain our failure to speak of it was that there must have been a cloud around that word like the cloud around the mention of sex. Worse, even. [...]
30

So I did not ask and wasn't told and can only suppose it was benign or was most skillfully got rid of, for here I am today. And so little do I think of it that all through my life when called upon to list my surgeries, I automatically say or write "Appendix."
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C – LETTERATURA

This conversation with my mother would have taken place in the Easter holidays, when all the snowstorms and snowy mountains had vanished and the creeks were in flood [...].

In the heat of early June I got out of school, having made good enough marks to free me from the final examinations. I looked well, I did chores around the house, I read books as usual, nobody knew there was a thing the matter with me. [...]

[683 words]

From: Alice Munro, "Night", *Dear Life*
London, Vintage Books, 2012, pgs. 271-273.

COMPREHENSION AND INTERPRETATION

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

1. What sort of coincidence seemed to mark the happening of important physical events during the narrator's childhood?
2. What type of transportation was usually used in these circumstances and why?
3. What happened to her one evening at about eleven o'clock?
4. Why could this event be looked at "not all that unhappily"?
5. What did she discover one Saturday morning?
6. What appears to have been the main reason for the surgery performed on the narrator as a girl?
7. How did her mother deal with this revelation?
8. According to the narrator, what type of reaction would a revelation of this sort cause today and why wasn't it addressed at the time?
9. Has the revelation bothered the narrator over the years? How do you know?
10. The events recalled in the passage cover a number of seasons or times of the year. What are they?



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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 passage is taken from a work by the Canadian author, Alice Munro, winner of the Nobel Prize in Literature for 2013. She considers this work, called “Night”, together with three others published in the collection *Dear Life*, as “autobiographical in feeling, though not, sometimes, entirely so in fact”. Refer to one or more literary works you have read that have autobiographical aspects to them, in “feeling” or in “fact”, and illustrate these aspects in an essay of approximately 300 words.

Or

2. One of the themes the passage deals with regards the reactions one might have to an unexpected revelation or moment of truth. Think of a circumstance in which this has happened to you and how you coped with it. Write a composition of about 300 words on it.



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D – ARTISTICO

Evan Walters and the 'totality of vision'

Born in Wales in the same year as Hitchens, Evan Walters (1893–1951) was a far less well-known contemporary. They were both enrolled at the Royal Academy Schools around 1914 and both lived in Hampstead in the 1920s and 1930s, although no evidence has emerged that they communicated. Walters is now obscure, but was successful and widely known during the early phase of his career between the wars, particularly for his depictions of working class Welsh life and society portraits. He was enthusiastically championed by no less a figure than Augustus John who arranged a solo exhibition for him in London, which received wide press coverage. John also wrote a flattering article on Walters for American *Vogue* in 1927 and may have helped him to secure prestigious portrait commissions.

As a rather conventional social realist and society portraitist Walters might be all but forgotten were it not for a revelation he had one evening in 1936 when relaxing by the fire. He noticed when looking into the flames that his boot, interposed between him and the fire, had the characteristic doubled appearance associated with physiological diplopia, or 'double vision'. The experience alerted Walters not just to double vision, but also to the indistinct properties of the peripheral field.

The revelation changed Walters's life and his fortunes, but not necessarily for the better. He immediately began an intensive study of these visual phenomena, and the effects can be seen clearly in *Stout Man with Jug* c.1936. Here the focus is on the central area, the man's face, while doubled images flank his nose, which must have been the artist's point of fixation. Objects are rendered with increasingly large horizontal brush strokes as the painting approaches the edges in an evocation of the relative indistinctness of the peripheral visual field. Within a short time he had produced a substantial body of work, which was exhibited in London in 1936. Again it received wide attention; his 'double vision' method was featured in a Pathé newsreel in early 1937, which would have circulated nationally. But the show was a commercial disaster. None of the works sold, and although Walters pursued his visual researches for the rest of his life, he did so in the face of increasing indifference from collectors and critics.

Besides the many paintings scattered throughout museums and private collections that record Walters's tenacious struggle to capture what he called the 'totality of vision', a number of writings detailing his motives and methods have, fortunately, survived. He published a series of articles in 1940 for the popular magazine the *Artist* (all titled 'Vision and the Artist'), which were a distillation of a longer manuscript he had prepared on his ideas, which remains unpublished. It is also fortunate that his partner in later life, Erna Meinel, was a persistent and articulate advocate, and continued to preserve and disseminate his work long after his death. Walters's own writings and an article and unpublished manuscript by Meinel reveal a well-informed understanding of visual perception that underpins a detailed theory of artistic depiction. Both Walters and Meinel were clear about the



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D – ARTISTICO

35 historical significance of Walters's discovery. In his words: 'in vision itself little advancement
has been made since the adoption of perspective by artists some centuries ago. Consequently all
pictures in existence, without exception, are painted as though their creators had only one eye in
their heads, similar to a Cyclops'.

40 Even if he overstated his case, he was broadly right. With the possible exceptions of Cézanne
(whose example Walters came to admire), Bonnard and Giacometti, very few artists had even
tried, let alone found a successful way to represent the binocular aspects of visual experience in a
two-dimensional image. Not only had Walters done this with some success, he had also tackled
the complex and elusive contents of the peripheral visual field, and his obsession with conveying
the actuality of visual experience even led him to include his own semi-transparent nose in
45 various compositions of the 1940s, such as *Still Life with Cricket Ball* 1940. Other than the
illustration of the view of his own body used by Ernst Mach in *Analysis of Sensations* of 1897,
this seems to have been an unprecedented artistic act, and almost completely revoked the
pictorial conventions imposed five centuries earlier by Alberti's window metaphor.

[717 words]

Robert Pepperell and Louise Hughes, 'As Seen: Modern British Painting and Visual Experience', *Tate Papers*, no.23,
Spring 2015, [http://www.tate.org.uk/research/publications/tate-papers/23/as-seen-modern-british-painting-and-visual-](http://www.tate.org.uk/research/publications/tate-papers/23/as-seen-modern-british-painting-and-visual-experience)
[experience](http://www.tate.org.uk/research/publications/tate-papers/23/as-seen-modern-british-painting-and-visual-experience), accessed 29 March 2016.

COMPREHENSION AND INTERPRETATION

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

1. What did Walters and Hitchens have in common?
2. What was Walters famous for?
3. What happened one evening in 1936?
4. How did that occurrence change Walters's life?
5. To what extent did Walters receive wide attention?
6. Why was the newsreel unsuccessful?
7. How can people get to know about Walters's discovery?
8. Why was Erna Meinel important according to the author?
9. Why did Walters compare creators to a Cyclops?
10. What does the author think of Walters?



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D – ARTISTICO

PRODUCTION

Choose one of the following questions.

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

Either

1. “Important works of art are those which are considered to be by important artists. There are no intrinsic criteria as reliable as the authentication of the painting as the work of an artist who is well-known, great, important and so forth. The same painting, when found to be not the work of a great author but by a minor figure, may lose almost all its value.” (Germaine Greer, *The Obstacle Race: The Fortunes of Women Painters and Their Work*, Tauris Parke, London, 2001).

Discuss the quotation and express your personal views by referring to artists that you know in a 300-word essay.

Or

2. Think of all the minor artists you know and choose one you consider important. Write a 300-word review for a specialized blog in which you present the artist. Mention at least three reasons why he/she should be remembered.