



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

Refugees don't need our tears. They need us to stop making them refugees

The EU's de facto policy is to let migrants drown to stop others coming. How many more deaths can we stomach?

5 In the desert, the smugglers lace their water with petrol so the smuggled won't gulp it down and cost more. Sometimes the trucks they're packed into stall crossing the Sahara; they have to jump out to push, and some are left behind when the trucks drive off again. In transit camps in Libya, before the perilous venture across the Blue Desert, they play football, fight, and pool their scanty resources so an even poorer friend can pay his way. One man says his tiny wooden boat was flanked by dolphins as they made the journey, three on each side, like guardian angels, and this was what gave him hope.

10 These are the people we are allowing to die in the Mediterranean. The EU's de facto policy is to let migrants drown to stop others coming. Last year nearly four thousand bodies were recovered from the Med. Those are just the ones we found. The total number of arrivals in Italy in 2014 went up over 300% from the year before, to more than 170,000. And the EU's response, driven by the cruellest British government in living memory, was to cut the main rescue operation, Mare
15 Nostrum.

The inevitable result is that 500 people have already died this year. The figure for the equivalent period in 2014 was 15. There are half a million people in Libya waiting to make the crossing. How many more deaths can we stomach?

20 Migration illustrates one of the signal features of modern life, which is malice by proxy. Like drones and derivatives, migration policy allows the powerful to inflict horrors on the powerless without getting their hands dirty. Right now we are a diminished and reduced society, bristling with suspicion and distrust of others even as we perversely struggle with loneliness and alienation.

25 Forget the fact that this society wouldn't work without migrants, that nobody else will pick your vegetables and make your latte and get up at 4am to clean your office. Forget the massive tax contribution made by migrants to the Treasury. This is not about economics. Far too often, even the positive takes on migration are driven by numbers and finance, by "What can they do for us?". This is about two things: compassion and responsibility.

30 *Lampedusa*, my play currently running at the Soho Theatre, focuses on two people at the sharp end of austerity Europe. Stefano is a coastguard whose job is to fish dead migrants out of the sea. Denise is a collector for a payday loan company. They're not liberals. They don't like the people they deal with. They can't afford to. As Stefano says: "You try to keep them at arm's length. There's too many of them. And it makes you think, about the randomness of I get to walk these streets, and he doesn't. The ground becomes ocean under your feet."



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A - ATTUALITÀ

35 But eventually, the human impact of what they do breaks through. And in their consequent struggles, both Stefano and Denise are aided by a friendship, reluctant and questioning, with someone they formerly thought of as a burden. This is compassion not as a lofty feeling for someone beneath you, but as the raw reciprocal necessity of human beings who have nothing but each other. This is where we are in the utterly corrupted, co-opted politics of the early 21st century.

40 But equally important is responsibility. In all the rage about migration, one thing is never discussed: what we do to *cause* it. A report published this week by the International Consortium of Investigative Journalists reveals that the World Bank displaced a staggering 3.4 million people in the last five years. By funding privatisations, land grabs and dams, by backing companies and governments accused of rape, murder and torture, and by putting \$50bn into projects graded highest risk for “irreversible and unprecedented” social impacts, the World Bank has massively contributed to the flow of impoverished people across the globe.

45 A very close second is to stop bombing the Middle East. The West destroyed the infrastructure of Libya without any clue as to what would replace it. What has is a vacuum state run by warlords that is now the centre of Mediterranean people-smuggling. Our past work in Somalia, Syria and Iraq means those nationalities are top of the migrant list.

50 Not all migration is caused by the West, of course. But let’s have a real conversation about the part that is. Let’s have a real conversation about our ageing demographic and the massive skills shortage here, what it means for overstretched public services if we let migrants in, the ethics of taking the cream of the crop from poor countries. Migration is a complex subject. But let’s not be cowards and pretend the migrants will stop coming. Because they won’t. This will never stop.

By London-based playwright Anders Lustgarten

The Guardian 17 April 2015

COMPREHENSION AND INTERPRETATION

Answer the following questions by using complete sentences and your own words.

1. What are the people crossing the Mediterranean like according to the description given in the first paragraph?
2. According to the article, what is the EU’s policy concerning migration?
3. What does the author of this article think of the Mare Nostrum rescue operation?
4. Why wouldn’t our society work without migrants in the writer’s opinion?
5. What message does *Lampedusa* aim to convey?



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6. In what ways is the West responsible for migration?
7. What do you personally think it would mean “for overstretched public services if we let migrants in” (*line 53*)?
8. What does “the ethics of taking the cream of the crop from poor countries” mean (*line 53-54*)?
9. Does the author express a positive view of our society? What can ultimately save it?
10. Find examples of biased language in this article and explain why you think the author is using it.

PRODUCTION

Choose **one** of the following questions.

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

Either

1. Discuss your views on the topic of migration in the Mediterranean and offer possible solutions in a 300-word essay.

Or

2. The playwright Anders Lustgarten believes we have moral obligations because as “human beings we have nothing but each other”. Do you agree? Write your opinion in a 300-word essay.



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B – STORICO - SOCIALE

More than a third of betting machine players experience problems with gambling

Research commissioned by Responsible Gaming Trust contrasts with assertions made by bookmakers over the machines.

More than a third of people playing high-speed, high-stakes betting machines experience problems with their gambling, according to industry-funded research released on Wednesday.

- 5 The study involving 4,000 gamblers, which was commissioned by the Responsible Gambling Trust, revealed alarmingly high levels of problem gambling with fixed - odds betting terminals.

FOBTs have been dubbed by critics as the “crack cocaine of gambling” because they allow stakes of £100 to be laid every 20 seconds on casino games.

- 10 The researchers found that 37% of respondents experience “problems with machine gambling” somewhere between “some of the time” to “almost always”. This compares to a problem gambling rate of 0.4% for all adults, according to 2012 government health studies.

NatCen * also found that the players who frequent the UK’s 9,000 betting shops were likely to be poor, jobless and not white. Bookmakers rely on the revenue from the country’s machines, which take £1.5bn from punters.

- 15 Campaigners point out that the data showed that these problem gamblers were depositing huge amounts of cash – £1,200 a week – into the machines. This from a group where a third of men had incomes of less than £10,400 a year.

- 20 Adrian Parkinson of the Campaign for Fairer Gambling, who is a former industry executive, said the study raised questions over where the money for gambling was coming from: “We’ve long argued that drug dealers who start money-laundering to legitimise their criminal earnings on FOBTs, especially the younger ones, very quickly get drawn into the addictive nature of high-stake roulette play. Combined with welfare payments, there is a strong case that these machines are taking both illicit money and that of the state welfare system.”

- 25 NatCen said “Not all problem gamblers had very low incomes,” but added that it was the case that “disproportionately more problem gamblers had low incomes than non-problem gamblers.”

The temptation of high-speed, high-stake casino games in the high street proved irresistible: there are now about 33,000 FOBTs in the UK – a decade ago there were barely any.

- 30 A growing number of local authorities say they have seen a rise in the number of bookies opening in high streets, helped by the profitability of the machines coupled with planning laws that make it difficult to prevent their development.

Newham Council in East London is calling for the maximum stake on the machines to be lowered from £100 to £2 – and has gathered backing from a quarter of all local authorities in England.



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B – STORICO - SOCIALE

It pointed out that in the 55 most deprived areas of England, there are double the number of betting shops, compared to the 115 most affluent localities.

35 City Bank JP Morgan pointed out that, given at least one in four were “problem gamblers,” it estimates “at least 10% of machine revenue could come from problem gamblers”. As this was “significant proportion”, the analysts said, ministers would have to recommend a system where play is monitored on the machines and punters prevented from gambling too much.

40 At present the industry claims that problem gamblers could be halted by putting a warning message on the screens of the machines every time a game is played for longer than 30 minutes. However the research makes it plain this is too long to stop harmful behaviour. The study states: “high harmful gambling action and consequence scores had shorter session lengths, on average, than others: their average session length was around 13 minutes compared with around 18 minutes for other groups”.

45 Heather Wardle of NatCen said that there was “no question” of links between deprivation, race, unemployment and gambling patterns. She however said that the 4,000 people surveyed were not entirely representative of all gamblers, and that this would “skew the data”.

50 An Association of British Bookmakers spokesperson said: “The industry welcomes the findings of this report and we will now use this evidence to help determine how the industry can further help those customers who may be at risk.”

“We are pleased that this research has deliberately focused on regular gamblers, rather than the general population. Some of our members are already using gaming machine customer data to identify potential problems and, thereby better targeting customer interventions.”

*NatCen is Britain’s leading independent social research institute

By Randeep Ramesh, social affairs editor

The Guardian, 10 December 2014

COMPREHENSION AND INTERPRETATION

Answer the following questions by using complete sentences and your own words.

1. Explain in your own words what type of machines create gambling problems.
2. What are these machines compared with? Why?
3. What information can you gather about players in the text?
4. According to Adrian Parkinson, what is the source of the money used for gambling?
5. Why has the number of FOBTs increased dramatically in the last ten years?



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B – STORICO - SOCIALE

6. What has Newham council proposed to address the machine gambling project?
7. Why do you think that “in the 55 most deprived areas of England, there are double the number of betting shops, compared to the 115 most affluent localities”?
8. Describe in your own words the difference of opinion held by the gambling industry on one hand and the Responsible Gambling Trust on the other, on the effect of the time spent gambling on machines.
9. According to Heather Wardle, how should the survey’s social analysis be interpreted?
10. How did the Association of British Bookmakers respond to the findings of the survey?

PRODUCTION

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

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

Either

1. Discuss whether the proposals made in the text are effective enough to tackle the problem of gambling which is increasingly affecting a large sector of society and offer possible solutions. Write a 300-word essay.

Or

2. Imagine living in an area with a high number of problem gamblers. What personal contributions would you give to your local Council which has asked its citizens for social projects aimed at supporting gambling addicts. Write a 300-word essay.



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C – LETTERATURA

- It seemed impossible that anyone should be unhappy on such beautiful morning. Nobody was, decided Edna, except herself. The windows were flung wide in the houses. From within there came the sound of pianos, little hands chased after each other and ran away from each other, practicing scales. The trees fluttered in the sunny gardens, all bright with spring flowers. Street boys whistled, a little dog barked; people passed by, walking so lightly, so swiftly, they looked as though they wanted to break into a run. Now she actually saw in the distance a parasol, peach-coloured, the first parasol of the year.
- Perhaps even Edna didn't look quite unhappy as she felt. It is not easy to look tragic at eighteen, when you are extremely pretty, with the cheeks and lips and shining eyes of perfect health. Above all, when you are wearing a French frock and your new spring hat trimmed with cornflowers. True, she carried under her arm a book bound in horrid black leather. Perhaps the book provided a gloomy note, but only by accident; it was the ordinary Library binding. For Edna had made going to the Library an excuse for getting out of the house to think, to realise what had happened, to decide somehow what was to be done now.
- An awful thing had happened. Quite suddenly, at the theatre last night, when she and Jimmy were seated side by side in the dress-circle, without a moment's warning-in fact, she had just finished a chocolate almond and passed the box to him again-she had fallen in love with an actor. But-fallen-in-love...
- The feeling was unlike anything she had ever imagined before. It wasn't in the least pleasant. It was hardly thrilling. Unless you can call the most dreadful sensation of hopeless misery, despair, agony and wretchedness, thrilling. Combined with the certainty that if the actor met her on the pavement after, while Jimmy was fetching their cab, she would follow him to the ends of the earth, at a nod, at a sign, without giving another thought to Jimmy or her father and mother or her happy home and countless friends again ...
- The play had begun fairly cheerfully. That was at the chocolate almond stage. Then the hero had gone blind. Terrible moment! Edna had cried so much she had to borrow Jimmy's folded, smooth-feeling handkerchief as well. Not that crying mattered. Whole rows were in tears. Even men blew their noses with a loud trumpeting noise and tried to peer at the programme instead of looking at the stage. Jimmy, most mercifully dry-eyed-or what would she have done without his handkerchief?-squeezed her free hand, and whispered "Cheer up, darling girl!". And it was then she had taken a last chocolate almond to please him and passed the box again. Then there had been that ghastly scene with the hero alone on the stage in a deserted room at twilight, with a band playing outside and the sound of cheering coming from the street. He had tried-ah! How painfully, how pitifully!- to grope his way to the window. He had succeeded at last. There he stood holding the curtain while one beam of light, just one beam, shone full on his raised sightless face, and the band faded away into the distance ...



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C – LETTERATURA

- 37 It was - really, it was absolutely - oh, the most - it was simply - in fact, from that moment Edna knew that life could never be the same. She drew her hand away from Jimmy, leaned back, and shut the chocolate box for ever. This at last was love!
- 40 Edna and Jimmy were engaged. She had had her hair up for a year and a half, they had been publicly engaged for a year. But they had known they were going to marry each other since they walked in the Botanical Gardens with their nurses, and sat on the grass with a wine biscuit and a piece of barley-sugar each for their tea. It was so much an accepted thing that Edna had worn a wonderfully good imitation of an engagement ring out of a cracker all the time she was at school.
- 45 And up till now they had been devoted to each other.

But now it was all over. It was so completely over that Edna found it difficult to believe that Jimmy did not realise it too.

From *Taking the veil* by Katherine Mansfield

COMPREHENSION AND INTERPRETATION

Answer the following questions by using complete sentences and your own words.

1. Where and in which period of the year is the story set?
2. Read from line 1-20. Focus on the main character and write her name, physical appearance, current activity and present mood.
3. To which social class does the text suggest she belongs? Justify your answer by referring to the text.
4. Summarize in no more than two sentences what happened to the girl on the previous evening.
5. How would you compare her feelings towards being engaged to Jimmy versus her feelings towards being in love with the actor?
6. The extract contains two flashbacks. Identify the lines where each one starts and ends.
7. Find examples of how the girl's thoughts are presented and describe the effect they have on the reader.
8. Comment on the narrator's attitude towards the main character.
9. Find evidence in the text which helps you to understand the girl's present relationship with men.
10. How does the author represent life in general and love in this text?



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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 text describes an eighteen-year-old girl who thinks she is experiencing love for the first time in her life. Express your views on love, drawing both on your personal experience and also as it is described in songs, films or books you know in a 300-word essay.

Or

2. Write how you think the story will continue in a 300-word essay.



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D – ARTISTICO

Cannes 2014: Mr Turner review – Timothy Spall dazzles as JMW Turner

- What a glorious film this is, richly and immediately enjoyable, hitting its satisfying stride straight away. It's funny and visually immaculate; it combines domestic intimacy with an epic sweep and has a lyrical, mysterious quality that perfumes every scene, whether tragic or comic. Mike Leigh has made a period biographical drama before: *Topsy-Turvy* (1999), about the rewarding but tense association of Gilbert and Sullivan and their own rewarding but tense association with the theatre-going public. Now he made another utterly confident excursion into the past and into the occult arcana of Englishness and Victoriana: a study of the final years of the painter JMW Turner, played with relish and sympathy by Timothy Spall.
- In the past, I and others have commented that Leigh's dialogue in his contemporary movies has an exaggerated, vaudevillian, neo-Dickensian quality. Now he has actually made a Dickensian movie – accompanied, perhaps, by a shrewdly distanced critical sensibility with something of Peter Ackroyd. There are wives and daughters and fallen women and poignantly ailing fathers and sea journeys and huge marshy landscapes, although it is sexually explicit in a way foreign to Dickens.
- The painter is a harrumphing eccentric, with a handsome establishment in London, who enjoys the freedom that wealth and success has gained him, a freedom to roam and a freedom to speak his mind to simpering critics and saucer-eyed buyers. He is utterly confident, exchanging banter with lesser, prissier contemporaries at the Royal Academy, tolerant of an envious failure who begs him for a loan. Turner has the mutton chops and bulging eyes of a Toby jug, or perhaps like the pig's head that we see him eating – accepting another slice of cheek, his own being full and wobbly. He grunts and growls with occasional Chewbacca whinnies; he huffs like a mill owner, or like one of those steam engines of the Victorian age whose encroaching modernity makes Turner so uncomfortable.
- Occasionally, he will spit at the canvas, and mix it up with the paint because his gluey sputum has exactly the consistency he needs: a mannerism that shows off perfectly his forthright, uninhibited, primitive approach – almost a kind of English *art brut*. But his unconventionally visionary, cloudy canvases are making him a marginal figure in the artistic establishment and a figure of fun for the general public.
- Turner is shown to be desperately lonely, needing the company and touch of women – but culpably irresponsible in failing to acknowledge his past liaisons and children. Ruth Sheen plays his ex-lover Sarah Danby, who upbraids him over his indifference to his daughters. Turner prefers to live the life of a bohemian bachelor, sexually exploiting his housekeeper, Hannah (Dorothy Atkinson) and then becoming obsessed with his Margate seaside landlady Mrs Booth (Marion Bailey) for whom he conceives a great, uxorious love. There is a brilliant scene in which Turner engages a prostitute, inspects her semi-nudity and then proceeds to sketch her, bursting into unexplained tears when she artlessly reveals how young she is. As the artist's health declines, Spall's great bearlike Turner becomes a big, vulnerable toddler, and it is unbearably sad.



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D – ARTISTICO

40 Perhaps the biggest challenge for a movie about an artist is how it is going to look. Cinematographer Dick Pope pulls off some lovely scenes without ever giving his images a misjudged "painterliness". There is a brilliant moment when a landscape detail looks like a painted canvas, but the camera pulls back to reveal it is the real thing. And there is a kind of unselfconscious majesty in the sequence in which Leigh imagines Turner actually witnessing the scene of which he made the subject of his famous painting: he sees *The Fighting Temeraire*, a veteran Trafalgar gunship being towed up the Thames on the way to being broken up. It makes 45 what Turner stoutly calls a "marine piece". The naval and seafaring traditions of Britain are the wellspring of Turner's imagination, but like Turner and his vision, this tradition, and Victorian Britain are receding into clouds of glory.

50 Every scene in this film is expertly managed; every comic line and funny moment adroitly presented and every performance given with intelligence and love. It is another triumph for Mike Leigh and for Timothy Spall. Mike Leigh's first period biopic in 15 years is a feat of confidence, with an outstanding performance from Spall as the Romantic landscape artist

by Peter Bradshaw The Guardian 15 May 2014

<http://www.theguardian.com/film/2014/may/15/mr-turner-cannes-review-mike-leigh-2014>

COMPREHENSION AND INTERPRETATION

Answer the following questions by using complete sentences and your own words.

1. In the first paragraph the film is introduced through a series of contrasting images. Explain them in your own words.
2. What was the subject of Mike Leigh's previous period film?
3. According to the critic, to what extent is *Mr Turner* a Dickensian movie?
4. How does the text describe Turner's physical appearance and behaviour? How does the film represent the personality of the painter?
5. According to the text what was Turner's attitude to women?
6. According to the reviewer, what does the artist's spitting at his canvas symbolise?
7. What can you conclude from the review about the painter's relationship with women?
8. Explain how the cinematographer, Dick Pope, achieves the 'right look' for the film.



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9. Why does the author of this review use the words “unselfconscious majesty” referring to the sequence about the Fighting Temeraire?
10. What can you understand from the text about the relationship between Turner and the times in which he lived?

PRODUCTION

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

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

Either

1. The review claims that “the biggest challenge for a movie about an artist is how it is going to look”. Do you think that a video camera can do justice to a painter and his works on film? Write your observations in a 300-word essay.

Or

2. Draw on your personal experience as cinema-goer and discuss what, in your opinion, makes a good film. Write a 300-word essay.