

ESAME DI STATO DI ISTRUZIONE SECONDARIA SUPERIORE

Indirizzo: LI04 – LINGUISTICO

Tema di: LINGUA STRANIERA

ESEMPIO PROVA LINGUA INGLESE

Il candidato è tenuto a svolgere la prova di comprensione interpretazione e produzione su uno dei testi proposti.

- **TESTO DI ATTUALITA'**
- **TESTO STORICO-SOCIALE**
- **TESTO DI LETTERATURA**
- **TESTO ARTISTICO**

Durata massima della prova: 6 ore.

E' consentito soltanto l'uso di dizionari bilingue e monolingue.

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

Tema di: LINGUA INGLESE – TESTO DI ATTUALITA'

The log-on degree

Digital technology can make college cheaper without making it worse, says Michael Crow, the president of Arizona State University (ASU) in Phoenix and co-author of “Designing the New American University”. This idea is not new. For a few years now, massive open online courses (“MOOCs”) have enabled universities to beam lectures to wide audiences for a tiny marginal cost. The problem has always been that taking a MOOC is not the same as attending college in person. ASU seeks to mix online and face-to-face instruction in a way that makes both more effective. For example, one reason why college costs so much is that many students fail to graduate on time. Only three-fifths finish a four-year degree within six years. This may be because they are ill-prepared when they arrive: shaky numeracy leads many to drop out of courses that require maths. ASU uses technology to diagnose and address such shortcomings. All students are tested on arrival and given remedial help if they need it.

Teachers cannot keep an eye on all their charges, so the university’s “eAdvisor system” nags them instead. Since 2008 it has given all freshmen an online achievement plan, including a constantly updated dashboard that shows whether they are on track or drifting towards the exit.

Online introductory courses, full of prompts and explanations, ensure that teachers do not have to keep going over the basics in seminars. This frees time to teach the more difficult stuff. Data analytics allow tutors to identify which students are stuck and arrange the right response.

Early results look good: ASU has almost doubled undergraduate enrolments since 2002, to 82,000, kept its degree costs reasonably low (\$10,000 a year for in-state applicants) and increased the share of students who graduate after four years from under one-third to half.

As well as chivvying laggards, software can make courses more fun. One of the most popular at ASU, on space exploration, offers nifty interactive sessions, allowing students to learn astronomy by way of a quest to find out what a habitable extraterrestrial world might be like.

Providing more of its coursework online also helps a university to serve students far away. Phil Regier, the dean of online studies at ASU, says that the number of students who study remotely is growing fast.

This works out well for the university, which can educate more fee-paying students without building bigger lecture halls. Extra sources of income are handy at a time when the state of Arizona is cutting funding for higher education. Mr. Crow is quick to spot opportunities: ASU has linked up with Starbucks, a coffee chain, to provide online degrees for company staff.

The notion that online degrees are inferior is starting to fade. Top-notch universities such as Pennsylvania State and Columbia now offer them in many subjects. Georgia Tech has had an online-only master’s degree in computer science since 2014, which it considers just as good as its campus version. Minerva, a “virtual” university based in San Francisco, offers online seminars to students who hop from city to city gaining work and cultural experience.

Even Harvard, long a digital resister, has softened a bit. From this year, its master’s course in public health can be done full-time, part-time or in intense bursts. For much of it, students do not need to be present on campus, so long as they gain the required course-credits. That touches on another idea

40 that could change the way other courses are taught, paid for and accredited: the SPOC (Small Private Online Course).

Whereas the mass-market MOOC is aimed at large numbers of people with different levels of knowledge and commitment, SPOCs are focused on particular groups of students who are qualified to take the course and ready to interact with others while learning. Harvard's Kennedy School of Government runs a popular SPOC on American security policy: alongside the campus students in
45 Cambridge, Massachusetts, 500 more take the course online. They are required to dedicate time to it and do lots of homework, but so far they can receive no formal credit for it.

Adapted from *The Economist*, 14 March 2015 print edition: United States

Comprehension and interpretation

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

1. What is Michael Crow's idea about digital technology?
2. What advantages do MOOCs bring?
3. What does Arizona State University (ASU) employ technology for?
4. What is the "eAdvisor system"?
5. Explain who "*chivvy*ing laggards" (line 21) are by referring to the text.
6. What does "*This*" refer to? (line 27)
7. What main advantage does online teaching represent for universities?
8. What constitutes a proof that the bad reputation of on-line degrees is changing?
9. Explain what SPOCs are?
10. Explain the relevance of the title of the article by referring to the whole text.

Production

Choose **one** of the following questions.

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

Either

1. Have you ever experienced on-line teaching and learning? Would you like to? Discuss the advantages and challenges of on-line teaching and learning in a 300-word paragraph.

Or

2. According to the article "Digital technology can make college cheaper without making it worse". Do you agree with this statement? Why? Why not? Express your views on the topic in a 300-word paragraph.

Tema di: LINGUA INGLESE – TESTO STORICO-SOCIALE

Emancipation Proclamation

Washington, D.C.

January 1, 1863 By the President of the United States of America:

A Proclamation.

5 Whereas, on the twenty second day of September, in the year of our Lord one thousand eight hundred and sixty two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

10 "That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

15 "That the Executive will, on the first day of January aforesaid, by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be, in good faith, represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States."

20 Now, therefore I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as Commander-in-Chief, of the Army and Navy of the United States in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty three, and in accordance with my purpose so to do publicly
25 proclaimed for the full period of one hundred days, from the day first above mentioned, order and designate as the States and parts of States wherein the people thereof respectively, are this day in rebellion against the United States, the following, to wit:

30 Arkansas, Texas, Louisiana, (except the Parishes of St. Bernard, Plaquemines, Jefferson, St. Johns, St. Charles, St. James Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St. Martin, and Orleans, including the City of New Orleans) Mississippi, Alabama, Florida, Georgia, South-Carolina, North-Carolina, and Virginia, (except the forty-eight counties designated as West Virginia, and also the counties of Berkley, Accomac, Northampton, Elizabeth-City, York, Princess Ann, and Norfolk, including the cities of Norfolk and Portsmouth), and which excepted parts, are for the present, left precisely as if this proclamation were not issued.

35 And by virtue of the power, and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are, and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

40 And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defence; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known, that such persons of suitable condition, will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

45 And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God.

In witness whereof, I have hereunto set my hand and caused the seal of the United States to be affixed.

50 Done at the City of Washington, this first day of January, in the year of our Lord one thousand eight hundred and sixty three, and of the Independence of the United States of America the eighty-seventh.

By the President: ABRAHAM LINCOLN

WILLIAM H. SEWARD, Secretary of State.

<http://www.abrahamlincolnonline.org/lincoln/speeches/emancipate.htm>

Comprehension and interpretation

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

1. Who issued the Emancipation Proclamation and when?
2. When did it come into force?
3. Who or what was responsible for seeing that the proclamation was recognized?
4. What is the purpose of the Emancipation Proclamation?
5. What does the Emancipation Proclamation promise the freed slaves?
6. Who does it apply to?
7. On what grounds is the abolition of slavery justified? Support your answer by referring to the text.
8. Who was it approved by?
9. How does the Proclamation affect the Union Military?
10. Would you define the Emancipation Proclamation an argumentative speech? Why? Why not?

Production

Choose **one** of the following questions.

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

Either

3. How would you relate the legacy of the Emancipation Proclamation to any present day issues involving physical and ideological confrontation? Write 300 words on the topic.

Or

4. Imagine you are a historian who has found an e-mail from Lincoln in which he tells about the content of the Emancipation Proclamation he is going to write. Report the content of the e-mail. (300 words max)

Tema di: LINGUA INGLESE – TESTO DI LETTERATURA

At Childress in the hot sun we turned directly south on a lesser road and highballed across abysmal wastes to Paducah, Guthrie, and Abilene, Texas. Now Dean had to sleep, and Stan and I sat in the front seat and drove. The old car burned and bopped and struggled on. Great clouds of gritty wind blew at us from shimmering spaces. Stan rolled right along with stories about Monte Carlo and Cagnes-sur-Mer and the blue places near Menton where dark-faced people wandered among white walls. Texas is undeniable: we burned slowly into Abilene and all woke up to look at it. «Imagine living in this town a thousand miles from cities. Whoop, whoop, over there by the tracks, old town Abilene where they shipped the cows and shot it up for gumshoes and drank red-eye. Look out there!» yelled Dean out the window with his mouth contorted like W. C. Fields. He didn't care about Texas or any place. Red-faced Texans paid him no mind and hurried along the burning sidewalks. We stopped to eat on the highway south of town. Nightfall seemed like a million miles away as we resumed for Coleman and Brady - the heart of Texas, only, wildernesses of brush with an occasional house near a thirsty creek and a fifty-mile dirt road detour and endless heat. «Old dobe Mexico's a long way away,» said Dean sleepily from the back seat, «so keep her rolling, boys, and we'll be kissing señoritas b'dawn 'cause this old Ford can roll if y'know how to talk to her and ease her along - except the back end's about to fall but don't worry about it till we get there.» And he went to sleep. I took the wheel and drove to Fredericksburg, and here again I was crisscrossing the old map again, same place Marylou and I had held hands on a snowy morning in 1949, and where was Marylou now? «Blow!» yelled Dean in a dream and I guess he was dreaming of Frisco jazz and maybe Mexican mambo to come. Stan talked and talked; Dean had wound him up the night before and now he was never going to stop. He was in England by now, relating adventures hitchhiking on the English road, London to Liverpool, with his hair long and his pants ragged, and strange British truck-drivers giving him lifts in glooms of the Europe void. We were all red-eyed from the continual mistral-winds of old Tex-ass. There was a rock in each of our bellies and we knew we were getting there, if slowly. The car pushed forty with shuddering effort. From Fredericksburg we descended the great western high plains. Moths began smashing our windshield. «Getting down into the hot country now, boys, the desert rats and the tequila. And this is my first time this far south in Texas,» added Dean with wonder. «Gawd-damn! this is where my old man comes in the wintertime, sly old bum.» Suddenly we were in absolutely tropical heat at the bottom of a five-mile-long hill, and up ahead we saw the lights of old San Antonio. You had the feeling all this used to be Mexican territory indeed. Houses by the side of the road were different, gas stations beater, fewer lamps. Dean delightedly took the wheel to roll us into San Antonio. We entered town in a wilderness of Mexican rickety southern shacks without cellars and with old rocking chairs on the porch. We stopped at a mad gas station to get a grease job. Mexicans were standing around in the hot light of the overhead bulbs that were blackened by valley summerbugs, reaching down into a soft-drink box and pulling out beer bottles and throwing the money to the attendant. Whole families lingered around doing this. All around there were shacks and drooping trees and a wild cinnamon smell in the air. Frantic teenage Mexican girls came by with boys. «Hoo!» yelled Dean. «Si! Maniana!» Music was coming from all sides, and all kinds of music. Stan and I drank several bottles of beer and got high. We were already almost out of America and yet definitely in it and in the middle of where it's maddest. Hotrods blew by. San Antonio, ah-haa!

From *On the Road* by Jack Kerouac

Comprehension and interpretation

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

1. Who is the narrator with?
2. Where are they?
3. How are they travelling?
4. What is Dean's thought when they enter Abilene?
5. What comes to the narrator's mind when they get to Fredericksburg?
6. Does the group of friends take the opportunity to experience Texas? Why? Why not?
7. Explain why "*Texas is undeniable*" (line 5).
8. What is the reason for their travelling?
9. Explain the sentence "*We were already almost out of America and yet definitely in it and in the middle of where it's maddest*" (lines 37-38) in the context of the passage.
10. How would you describe the style of the passage?

Production

Choose **one** of the following questions.

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

Either

5. According to Kingsley Widmer's *The Literary Rebel*, "to take to the road is initiation ritual and educational foray, as well as a rebellion against the given circumstances" (Widmer, Kingsley. *The Literary Rebel*. Carbondale: Southern Illinois UP, 1965). How do young people rebel against given circumstances nowadays? Write 300 words on the topic.

Or

6. Kerouac is regarded as a leading figure of the Beat Generation. Do you know other Beat writers? Describe the characteristics of the Beat literary movement in a 300-word paragraph.

ANDY WARHOL BIOGRAPHY

More than twenty years after his death, Andy Warhol remains one of the most influential figures in contemporary art and culture. Warhol's life and work inspires creative thinkers worldwide thanks to his enduring imagery, his artfully cultivated celebrity, and the ongoing research of dedicated scholars. His impact as an artist is far deeper and greater than his one prescient observation that
5 "everyone will be world famous for fifteen minutes." His omnivorous curiosity resulted in an enormous body of work that spanned every available medium and most importantly contributed to the collapse of boundaries between high and low culture.

A skilled (analog) social networker, Warhol parlayed his fame, one connection at a time, to the status of a globally recognized brand. Decades before widespread reliance on portable media
10 devices, he documented his daily activities and interactions on his traveling audio tape recorder and beloved Minox 35EL camera. Predating the hyper-personal outlets now provided online, Warhol captured life's every minute detail in all its messy, ordinary glamour and broadcast it through his work, to a wide and receptive audience.

The youngest child of three, Andy was born Andrew Warhola on August 6, 1928 in the working-
15 class neighborhood of Oakland, in Pittsburgh, Pennsylvania. Stricken at an early age with a rare neurological disorder, the young Andy Warhol found solace and escape in the form of popular celebrity magazines and DC comic books, imagery he would return to years later. Predating the multiple silver wigs and deadpan demeanor of later years, Andy experimented with inventing personae during his college years. He signed greeting cards "André", and ultimately dropped the
20 "a" from his last name, shortly after moving to New York and following his graduation with a degree in Pictorial Design from the Carnegie Institute of Technology (now Carnegie Mellon University) in 1949.

Work came quickly to Warhol in New York, a city he made his home and studio for the rest of his life. Within a year of arriving, Warhol garnered top assignments as a commercial artist for a variety
25 of clients including Columbia Records, Glamour magazine, Harper's Bazaar, NBC, Tiffany & Co., Vogue, and others. He also designed fetching window displays for Bonwit Teller and I. Miller department stores. After establishing himself as an acclaimed graphic artist, Warhol turned to painting and drawing in the 1950s, and in 1952 he had his first solo exhibition at the Hugo Gallery, with *Fifteen Drawings Based on the Writings of Truman Capote*. As he matured, his paintings
30 incorporated photo-based techniques he had developed as a commercial illustrator. The Museum of Modern Art (among others) took notice, and in 1956 the institution included his work in his first group show.

The turbulent 1960s ignited an impressive and wildly prolific time in Warhol's life. It is this period, extending into the early 1970s, which saw the production of many of Warhol's most iconic
35 works. Building on the emerging movement of Pop Art, wherein artists used everyday consumer objects as subjects, Warhol started painting readily found, mass-produced objects, drawing on his extensive advertising background. When asked about the impulse to paint Campbell's soup cans, Warhol replied, "I wanted to paint nothing. I was looking for something that was the essence of nothing, and that was it". The humble soup cans would soon take their place among the *Marilyn*

40 *Monroes, Dollar Signs, Disasters, and Coca Cola Bottles* as essential, exemplary works of contemporary art.

Operating out of a silver-painted, and foil-draped studio nicknamed The Factory, located at 231 East 47th Street, (his second studio space to hold that title), Warhol embraced work in film and video. He made his first films with a newly purchased Bolex camera in 1963 and began
45 experimenting with video as early as 1965. Now considered avant-garde cinema classics, Warhol's early films include *Sleep* (1963), *Blow Job* (1964), *Empire* (1963), and *Kiss* (1963-64). With sold out screenings in New York, Los Angeles, and Cannes, the split-screen, pseudo documentary *Chelsea Girls* (1966) brought new attention to Warhol from the film world. Art critic David Bourdon wrote, "word around town was underground cinema had finally found its *Sound of Music*
50 in *Chelsea Girls*." Warhol would make nearly 600 films and nearly 2500 videos. Among these are the 500, 4-minute films that comprise Warhol's *Screen Tests*, which feature unflinching portraits of friends, associates and visitors to the Factory, all deemed by Warhol to be in possession of "star quality".

Adapted from **ANDY WARHOL BIOGRAPHY**
<http://www.warholfoundation.org/legacy/biography.html>

Comprehension and interpretation

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

1. Who is Andy Warhol?
2. Why is Andy Warhol still an inspirational artist?
3. Explain the expression "*skilled (analog) social worker*" (line 8) by referring to the text.
4. What kind of things make up the essence of Warhol's art?
5. What did Warhol do during his college years?
6. What movement did he follow?
7. What are the different stages in Warhol's career?
8. What is Warhol's thought behind his paintings of Campbell's soup cans?
9. What are Warhol's most iconic works?
10. How are Warhol's films judged now?

Production

Choose **one** of the following questions.

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

Either

1. “What’s great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and All the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.”

Andy Warhol, source of artist quotes and Pop Art philosophy: “The Philosophy of Andy Warhol (from A to B and Back again)”, Andy Warhol; Harcourt Brace Jovanovich, New York 1975, pp. 100 – 101

Comment on the statement above by referring to your knowledge and your experience. (300 words max)

Or

2. Do you have any favourite artists? It could a musician or a painter or an inventor either modern or old. Talk about him or her and describe what his or her artistic production consists of. Write some 300 words max on the topic.