



*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

**In Nottingham, one woman is fighting food poverty with 'social eating'**

**Resilient People:** 'Food crisis responder' Marsha Smith takes surplus produce from supermarkets and cooks it for those in need. In a city suffering from food poverty, she is trying to shake up the system for good.

5 "I'd call myself a 'social eating advocate'... or maybe a 'food crisis responder'," says Marsha Smith as we sit down for lunch at her home on the outskirts of Nottingham. "The fact is, some people just want someone to cook them dinner, and there's no harm in that." I heartily agreed as I tucked into the homemade vegetarian and wheat-free meal she'd just placed in front of me.

10 Almost every item of food on my plate had come via FareShare, an organisation that relieves supermarkets of surplus food (food that's in date and good to eat, but won't be sold due to reasons like over-ordering or incorrect labelling) and redistributes it to charities and community projects around the UK. Marsha's Super Kitchen is one of its 1,700 recipients. At eight locations across Nottinghamshire, this "social eating service" offers a home-cooked meal made from surplus and locally grown ingredients, to be eaten "like a family" for just £2-3 per head.

15 Once home to a thriving textiles industry, Nottingham now has the highest number of workless households in the country, with 30.1% out of work and 32% of children living in poverty. After brutal cuts to the council – including the scrapping of the local welfare fund – a food bank shut in protest late last year, but the demand remains high with over 20 still serving the area. However, with an estimated 400,000 tonnes of surplus supermarket food available in the UK each year, Marsha wants to shift the focus from food poverty into abundance.

20 "We need a better mechanism for distributing all this food", she explains. "Food banks are good in the sense that they meet a need ... but they create a cycle of dependency that doesn't empower anyone. What we've shown is that we can get it into communities and onto plates." She believes that many organisations providing food to those in need ignore the potential paying customers who will financially "buoy up" projects that are feeding those who are economically vulnerable.  
25 By avoiding council-allocated funding, she makes her business resilient to funding changes and impacts of local politics, while offering a service that is inclusive and open to anyone.

30 Since April last year, Super Kitchens across Nottinghamshire have dished out 18,500 meals and have saved over six tonnes of perfectly edible food from landfill. Marsha is also busy working with other local food groups – growers, "cook and eat" organisations and school allotment projects – to "unite them under a resilient brand". This interconnectivity between projects demonstrates the importance of a networked approach in combating issues such as food insecurity (the experience of not knowing where the next meal will come from) in the city.



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A - ATTUALITÀ

35 Aside from the health and environmental benefits of eating nutritious meals made from otherwise tip-bound food, it's the social element of Super Kitchens that Marsha is most excited about, and what she has tapped into is nothing new. In fact, the word "companion" comes from the latin com (together) and panis (bread), and literally translates to "bread fellow". "In a time when our need to eat and be sociable has been privatised, we need more spaces to get together in," Marsha says, and that's what her social eating service achieves by creating new public space in the city around food.

40 "You know that whenever you drop in for a meal, there'll be someone to talk to who's there for the same reasons," Marsha explains. She tells me about the single parents who visit the kitchen weekly to give themselves a night off, or the elderly woman who found comfort in eating a home cooked meal after her husband passed away. [...]

45 With Super Kitchen's first birthday around the corner, Marsha is busy working on a strategy to persuade supermarkets to pay for public cafes where they can serve up their surplus food to a customer base who want to connect with it for social and environmental good. "There will always be surplus food in circulation," she explains; "it's a shameful outcome of our industrialised food system". [...]

50 Through stitching together a network of food growers, educators, community organisations, distributors and suppliers in Nottingham, Marsha is creating the conditions through which urban resilience can grow. By providing spaces for individuals from different backgrounds to meet – and eat – the fabric of a robust and adaptable society can be woven from the ground up. [...]

(762 words)

Article by Athlyn Cathcart-Keays,  
<http://www.theguardian.com/cities/2015/feb/17/nottingham-fighting-food-poverty-social-eating>

downloaded on 20 February 2015

**COMPREHENSION AND INTERPRETATION**

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

1. What does Marsha Smith do?
2. What is FareShare?
3. What is Super Kitchen and what does it do?
4. What record does Nottingham hold?



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5. What does Marsha think of food banks?
6. What are the effects of avoiding public funding?
7. What is Marsha doing now and why?
8. What is Marsha most enthusiastic about?
9. What is Marsha trying to do in view of Super Kitchen's first birthday?
10. How is Marsha favouring the growth of urban resilience?

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. Marsha Smith defines herself a “social eating advocate” or a “food crisis responder”. She is also said to be “trying to shake up the system for good”. Try to explain and comment on those statements and discuss the topic by comparing her business with other ways of helping people in need. (300 words)

*Or*

2. Have you ever helped needy people? What did you do? Has it affected your way of life or your attitude towards the problem? Write about your experience in a 300-word essay.



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**B – STORICO - SOCIALE**

Hegemony [...] is not domination: it is not a physical or repressive force. It works through consensus, through gaining the consent of the people over which leadership is sought. If there is a breakdown in the relations of consent, then there is a crisis of authority: “if the ruling class has lost its consensus, i.e. is no longer “leading” but only “dominant”, exercising coercive force alone, this means precisely that the great masses have become detached from their traditional ideologies, and no longer believe what they used to believe previously” [Gramsci, 1971: 275-6]. A class or a social group is able to become hegemonic inasmuch as it is able to build a series of alliances. These alliances are formed through consent, not through physical force, repression or violence. And that which cements the alliances is ideological. Gramsci understands the cementing of alliances not through some rational process, but through culture. He talks about engaging with the people at the level of culture, particularly the culture of the “national-popular”: namely, those largely unconscious day-to-day traditions, customs and habits that ground the popular culture of a nation.

It is this relation between hegemony and ideology that has provided a central focus for cultural studies. For example, in a criticism of the dominant ideology thesis – that presumes that the dominated classes are duped, or in a state of false consciousness, and simply imbibe the ideas and practices of the ruling class – Tony Bennett argues that bourgeois hegemony does not simply subsume, or impose bourgeois values and ideas on working-class culture, but rather bourgeois culture and ideology have to be *articulated* (or linked) with working-class culture:

As a consequence of its accommodating elements of opposing class culture, “bourgeois culture” ceases to be purely or entirely bourgeois. It becomes, instead, a mobile combination of cultural and ideological elements derived from different class locations which are, but only provisionally and for the duration of a specific historical conjuncture, affiliated to bourgeois values, interests and objectives. (Bennett, 1986a: xv)

In this sense, ideologies are never pure; they are always, of necessity, negotiated. In order to persuade others to consent to the ideas and practices of one group, the ideas and practices of that group need to demonstrate that they also represent the interests of the persuaded group. Following Gramsci’s cultural studies, scholars have shown that the domain in which this negotiation takes place is the domain of common sense, in the realm of meaning and sensibility that is most ordinary and that is able to appeal across classes.

Stuart Hall and his colleagues in their detailed analysis of the moral panic surrounding the construction of the “black mugger” in the 1970s, used the notion of hegemony to show how the dominant ideology of “law and order” gained popular consent (Hall et al., 1978). They show how the post-war social democratic consensus in the UK began to fracture in the 1970s under the strain of a revived political militancy and the increasingly visible contradictions of global capitalism. As the signs of crisis began to show, the Conservative Government of the day (under the premiership of Edward Heath) moved closer to a neo-liberal politics at the same time as it embraced an increasing authoritarianism. An ideological consensus was constructed through an increasing fear of crime and a racism directed at the UK’s black



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40 population. The “black mugger” formed a condensation of these concerns and enabled the development of an “authoritarian populism” which, in 1979, provided the platform for the onset of Thatcherism. The ground upon which that ideological struggle was seen to be fought was that of common sense: that was the language of the press and the television media; that was the language of ordinary people; and that was the language that needed to be engaged with in order to bring about progressive social change.

45 In Gramsci’s writings, common sense is talked about as superstitious, traditional, folkish and spontaneous. It is understood as fragmented and incoherent and it is understood in contrast to the unity and coherence of ideology. [...]

50 In this sense common sense is not only the ground upon which ideological battles are fought, it is also that which needs to be contested and brought to bear under the weight of critical consciousness. Gramsci distinguishes between a passionate sensibility and a coherent conception of the world, between common sense and good sense. In order to change people’s minds and conduct, common sense must not be foregone in favour of an arid knowledge, rather it must be carried over, as it is that passion that forms the connection between the leaders and those who are led.  
 (769 words)

David Oswell, *Culture and Society: An Introduction to Cultural Studies*, London, SAGE Publications, 2006.

Also available on line: <http://www.sagepub.com/productSearch.nav?siteId=sage-us&prodTypes=any&q=David+Oswell+Culture+and+society> - downloaded on 7 April 2015

## **COMPREHENSION AND INTERPRETATION**

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

1. What is the difference between hegemony and domination according to Gramsci?
2. How can a social group become hegemonic?
3. What is the relation between hegemony and ideology?
4. What does Bennett think of the dominant ideology thesis?
5. Why are ideologies always negotiated?
6. What did Stuart Hall and his colleagues use the notion of hegemony for?
7. What happened in the UK in the 1970s when the signs of crisis started to be evident?



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**B – STORICO - SOCIALE**

8. What is the “black mugger”?
9. What does common sense represent?
10. What connects leaders to those who are led in Gramsci’s opinion?

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. Focus on the concepts of hegemony, domination and ideology and discuss them by linking and supporting them with examples belonging to the past periods you have studied or to the present time. (300 words)

*Or*

2. In the passage above the author refers to Gramsci’s understanding of the culture of the national-popular. What are your personal views on the topic? Write a 300-word essay.



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C – LETTERATURA

Annie stood at the coffee machine in the corridor outside the intensive care unit and watched the rain gusting in great swathes across the parking lot. An old man was having a fight with a recalcitrant umbrella and two nuns were being swept like sailboats toward their car. The clouds looked low and mean enough to bump their wimpled heads.

5 The coffee machine gave a last gurgle and Annie extracted the cup and took a sip. It tasted just as revolting as the other hundred cups she'd had from it. But at least it was hot and wet and had caffeine in it. She walked slowly back into the unit, saying hello to one of the younger nurses coming off shift.

"She's looking good today," the nurse said as they passed.

10 "You think?" Annie looked at her. All the nurses knew her well enough by now not to say such things lightly.

"Yes, I do." She paused at the door and it seemed for a moment as if she wanted to say something else. But she thought better of it and pushed the door open, going.

"Just you keep working those muscles!" she said.

Annie saluted. "Yes, ma'am!"

15 Looking good. What did looking good mean, she wondered as she walked back to Grace's bed, when you were in your eleventh day of coma and your limbs were as slack as dead fish? Another nurse was changing the dressing on Grace's leg. Annie stood and watched. The nurse looked up and smiled and got on with the job. It was the only job Annie couldn't bring herself to do. They encouraged parents and relatives to get involved. She and Robert had become quite expert at the physical therapy and all the  
20 other things that had to be done, like cleaning Grace's mouth and eyes and changing the urine bag that hung down beside the bed. But even the thought of Grace's stump sent Annie into a sort of frozen panic. She could barely look at it, let alone touch it.

25 "It's healing nicely", the nurse said. Annie nodded and forced herself to keep watching. They had taken the stitches out two days ago and the long, curved scar was a vivid pink. The nurse saw the look in Annie's eyes.

"I think her tape's run out," she said, nodding toward Grace's Walkman on the pillow.

30 The nurse was giving her an escape from the scar and Annie gratefully took it. She ejected the spent tape, some Chopin suites, and found a Mozart opera in the locker, *The Marriage of Figaro*. She slotted it into the Walkman and adjusted the earphones on Grace's head. She knew this was hardly the choice Grace would have made. She always claimed she hated opera. But Annie was damned if she was going to play the doom-laden tapes Grace listened to in the car. Who knew what Nirvana or Alice in Chains might do to a brain so bruised? Could she even hear in there? And if so, would she wake up loving opera? More likely, just hating her mother for yet another act of tyranny, Annie concluded.





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C – LETTERATURA

35 She wiped a trickle of saliva from the corner of Grace's mouth and tidied a strand of hair. She let her hand rest there and stared down at her. After a while she became aware that the nurse had finished dressing the leg and was watching her. They smiled at each other. But there was a trace of something perilously close to pity in the nurse's eyes and Annie swiftly broke the moment.

“Workout time!” she said.

40 She pushed up her sleeves and pulled a chair closer to the bed. The nurse gathered up her things and soon Annie was alone again. She always started with Grace's left hand and she took it now in both of hers and began working the fingers one by one then all of them together. Backward and forward, opening and closing each joint, feeling the knuckles crack as she squeezed them. Now the thumb, revolving it, squashing the muscle and kneading it with her fingers. She could hear the tinny sound of the Mozart spilling from Grace's earphones and she found a rhythm in the music and worked to it, manipulating the  
45 wrist now.

(712 words)

Nicholas Evans, *The Horse Whisperer*, [Bantam Press, London, 1995]  
Time Warner Books, 2006, pagg. 66-68.

### **COMPREHENSION AND INTERPRETATION**

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

1. Who is Annie and what is she doing at the beginning of the text?
2. Where is she and why is she there?
3. What happened to Grace?
4. How long has she been in that condition?
5. What were parents and relatives encouraged to do?
6. What causes Annie extreme anxiety?
7. What music would Grace choose and why does Annie refuse to play it in Grace's Walkman?
8. What does Annie perceive in the nurse's eyes?



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C – LETTERATURA

9. How does Annie perform the “workout session”?
10. What can you infer about the relationship between Annie and Grace?

**PRODUCTION**

Choose **one** of the following questions.

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

*Either*

1. Psychological and physical suffering and healing are central to this passage and to the whole novel. Discuss the ways people can cope with pain and sorrow by referring to other literary and/or philosophical texts you have read. Write a 300-word essay.

*Or*

2. Have you ever experienced deep pain and/or sorrow? What happened? How did you cope with it? Write a 300-word composition.



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D – ARTISTICO

**Modernism**

[...]Modernism in art marks a point before which painters set about representing the world the way it presented itself, painting people and landscapes and historical events just as they would present themselves to the eye. With modernism, the conditions of representation themselves become central, so that art in a way becomes its own subject. This was almost precisely the way in which Clement Greenberg defined the matter in his famous 1960 essay "Modernist Painting." "The essence of Modernism," he wrote, "lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence." Interestingly, Greenberg took as his model of modernist thought the philosopher Immanuel Kant: "Because he was the first to criticize the means itself of criticism, I conceive of Kant as the first real Modernist." Kant did not see philosophy as adding to our knowledge so much as answering the question of how knowledge was possible. And I suppose the corresponding view of painting would have been not to represent the appearances of things so much as answering the question of how painting was possible. The question then would be: who was the first modernist painter--who deflected the art of painting from its representational agenda to a new agenda in which the means of representation became the object of representation?

For Greenberg, Manet became the Kant of modernist painting: "Manet's became the first Modernist pictures by virtue of the frankness with which they declared the flat surfaces on which they were painted." And the history of modernism moved from there through the impressionists, "who abjured underpainting and glazes, to leave the eye under no doubt as to the fact that the colors they used were made of paint that came from tubes or pots," to Cezanne, who "sacrificed verisimilitude, or correctness, in order to fit his drawing and design more explicitly to the rectangular shape of the canvas." And step by step Greenberg constructed a narrative of modernism to replace the narrative of the traditional representational painting defined by Vasari. Flatness, the consciousness of paint and brushstroke, the rectangular shape--all of them what Meyer Schapiro speaks of as "nonmimetic features" of what may still have been residually mimetic paintings--displaced perspective, foreshortening, chiaroscuro as the progress points of a developmental sequence. The shift from "premodernist" to modernist art, if we follow Greenberg, was the shift from mimetic to nonmimetic features of painting. It was not, Greenberg asserts, that painting had to become itself nonobjective or abstract. It was just that its representational features were secondary in modernism where they had been primary in premodernist art. Much of my book, concerned as it is with narratives of the history of art, must perforce deal with Greenberg as the great narrativist of modernism.

It is important that the concept of modernism, if Greenberg is right, is not merely the name of a stylistic period which begins in the latter third of the nineteenth century, the way in which Mannerism is the name of a stylistic period which begins in the first third of the sixteenth century: Mannerist follows Renaissance painting and is followed by the baroque, which is followed by rococo, which is followed by neoclassicism, which is followed by the romantic. These were deep changes in the way painting



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D – ARTISTICO

40 represents the world, changes, one might say, in coloration and mood, and they develop out of and to  
 some degree in reaction against their predecessors, as well as in response to all sorts of extra-artistic  
 forces in history and in life. My sense is that modernism does not follow romanticism in this way, or not  
 merely: it is marked by an ascent to a new level of consciousness, which is reflected in painting as a kind  
 of discontinuity, almost as if to emphasize that mimetic representation had become less important than  
 some kind of reflection on the means and methods of representation. Painting begins to look awkward,  
 or forced (in my own chronology it is Van Gogh and Gauguin who are the first modernist painters). In  
 effect, modernism sets itself at a distance from the previous history of art, I suppose in the way in which  
 45 adults, in the words of Saint Paul, "put aside childish things." The point is that "modern" does not merely  
 mean "the most recent."  
 (737 words)

Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History*,  
 Princeton University Press, 1996.

<http://press.princeton.edu/chapters/s5911.html> - downloaded on 7 April 2015

**COMPREHENSION AND INTERPRETATION**

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

1. What did painters represent in their pictures before Modernism?
2. What changed with Modernism?
3. What is "the essence of Modernism" according to Clement Greenberg?
4. Why does Greenberg consider Kant "the first real Modernist"?
5. What makes Manet "the Kant of modernist painting" in Greenberg's opinion?
6. What did the impressionists do?
7. What did Cezanne do?
8. What does the author mean by "the shift from mimetic to nonmimetic features of painting"?
9. How did previous stylistic periods change in the course of history before Modernism?
10. What is different about Modernism according to the author?



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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. Think of Van Gogh's and Gauguin's paintings and discuss whether Arthur Danto is right in considering them to be the first modernist painters. Write a 300-word essay.

*Or*

2. Do you like visiting Art Exhibitions or Museums? Which is the last one you visited? Describe its most relevant aspects along with your critical views in a 300-word essay.