VERIFICA

Verifica di fine parte I

Chapters 1–3 · 90 minutes · 100 points

English 4 · Parte I · Crown and Conscience · versione 1.0
Verifica: Verifica di fine parte I · pagine 121–130 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● James I is reported to have summed up his position at the Hampton Court Conference (1604) with the words "No bishop, no king". He meant that... (1 pt)
   - **A.** the Church of England should no longer have bishops
   - **B.** a Church without bishops might soon want a state without a king
   - **C.** the bishops should choose the next king
   - **D.** only the bishops could translate the Bible

2. ● In 1635 Charles I extended to the whole country, in peacetime and without Parliament, an old tax that coastal towns paid in wartime. What was it called? (1 pt)
   - **A.** The Petition of Right
   - **B.** The tithe
   - **C.** The National Covenant
   - **D.** Ship Money

3. ● Which Latin poet was the model of Jonson's epigrams and epitaphs, such as "On My First Son"? (1 pt)
   - **A.** Martial
   - **B.** Catullus
   - **C.** Virgil
   - **D.** Lucretius

4. ● What did Milton attack in *Areopagitica* (1644)? (1 pt)
   - **A.** The execution of Charles I
   - **B.** The right to divorce
   - **C.** Licensing: the approval of every book by a censor before it could be printed
   - **D.** The love poetry of the Cavaliers

5. ● Which statement about *Paradise Lost* is FALSE? (1 pt)
   - **A.** It is a Christian epic in blank verse.
   - **B.** Its Muse is a goddess of Mount Helicon, like the Muses of Homer and Virgil.
   - **C.** It begins *in medias res*, when the war in Heaven has already been lost.
   - **D.** It was published in ten books in 1667 and in twelve in 1674.

6. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 comedy of humours · 2 metaphysical conceit · 3 pattern poem · 4 Cavalier poets · 5 invocation · 6 *in medias res* — a royalist poets who admired Ben Jonson and wrote polished, musical lyrics, often on love and the shortness of time · b the poet's appeal to the Muse for inspiration at the start of an epic · c a comedy in which each character is dominated by one ruling passion · d a poem printed so that the shape of its lines imitates its subject · e beginning a story in the middle of the action and telling the earlier events later · f a daring comparison between two very unlike things, developed step by step like an argument

7. ●● True or false? Correct the false statements. (4 × 1 pt) a Galileo invented the telescope. b The Long Parliament first met in 1640 and was not formally dissolved until 1660. c Jonson's *Works* of 1616 contained only his plays. d In 1657 Parliament offered Cromwell the crown, and he refused it.

8. ●●● Answer in 50–70 words: the first sentence of *Paradise Lost* is built on the openings of the *Iliad* and the *Aeneid*. What does Milton take from Homer, what does he take from Virgil, and what does he change? (5 pts)

Text Analysis (25 points)

Read this passage from Book I of *Paradise Lost*. Satan has just spoken for the first time, to his companion Beelzebub; both are still lying on the lake of fire. The narrator now describes him. The passage comes before Satan's speech "Is this the region, this the soil, the clime" (I.242–263), which you read in chapter 3.

Tabella V1.1 John Milton, *Paradise Lost* (1667; 1674), I.192–220. Text of the second edition (1674) in modernised spelling, Project Gutenberg eBook #26, as in chapter 3; checked against the first edition of 1667 (eBook #20).

Thus Satan, talking to his nearest mate,	
With head uplift above the wave, and eyes	
That sparkling blazed; his other parts besides	
Prone on the flood, extended long and large,	195
Lay floating many a rood, in bulk as huge	
As whom the fables name of monstrous size,	
Titanian or Earth-born, that warred on Jove,	
Briareos or Typhon, whom the den	
By ancient Tarsus held, or that sea-beast	200
Leviathan, which God of all his works	
Created hugest that swim th' ocean-stream.	
Him, haply slumbering on the Norway foam,	

The pilot of some small night-foundered skiff,	
Deeming some island, oft, as seamen tell,	205
With fixed anchor in his scaly rind,	
Moors by his side under the lee, while night	
Invests the sea, and wished morn delays.	
So stretched out huge in length the Arch-fiend lay,	
Chained on the burning lake; nor ever thence	210
Had risen, or heaved his head, but that the will	
And high permission of all-ruling Heaven	
Left him at large to his own dark designs,	
That with reiterated crimes he might	
Heap on himself damnation, while he sought	215
Evil to others, and enraged might see	
How all his malice served but to bring forth	
Infinite goodness, grace, and mercy, shewn	
On Man by him seduced, but on himself	
Treble confusion, wrath, and vengeance poured.	220

Glosses. *his nearest mate*: his closest companion, Beelzebub · *uplift*: lifted up · *besides*: as well · *Prone on the flood*: lying flat on the liquid fire · *many a rood*: over a great distance (a rood was an old English measure) · *bulk*: size · *whom the fables name of monstrous size*: the giants of ancient myth · *Titanian or Earth-born*: the Titans and the Giants, sons of Earth, who fought against Jove (Zeus) · *Briareos*: a giant with a hundred hands · *Typhon*: a monster with a hundred serpent heads, who lived in a cave (*den*) in Cilicia, the region of Tarsus · *Leviathan*: the great sea-monster of the Bible (Job 41) · *th' ocean-stream*: the ocean, imagined as in Homer as a river round the earth · *haply*: perhaps · *the Norway foam*: the sea off Norway · *night-foundered skiff*: a small boat lost in the dark · *Deeming*: believing it to be · *oft*: often · *rind*: skin · *under the lee*: on the side sheltered from the wind · *Invests*: covers, wraps · *wished morn delays*: the morning they long for is slow to come · *Arch-fiend*: chief devil · *thence*: from there · *but that*: if… had not · *at large*: free · *reiterated*: repeated · *shewn*: shown · *Treble confusion*: ruin three times as great. The story of sailors who take a sleeping whale for an island is also told in the medieval bestiaries.

9. ● Answer the questions. (3 × 2 pts) a Where is Satan, and which parts of his body are above the surface? b What does the pilot of the small boat think the sea-beast is, and what does he do? c According to ll. 209–220, why was Satan able to raise his head from the lake at all, and what will all his malice finally produce?

10. ● Find in the text: (4 × 1 pt) a two phrases that stress Satan's enormous size · b the phrase which tells us that the pilot's story is something sailors say, not a certain fact · c the word Milton uses for the whale's skin · d the three things that will fall on Satan himself in the end.

11. ●● The epic simile. (4 pts) a With which words does the simile begin (ll. 196–197), and with which word does the narrator return to Satan (l. 209)? (1 pt) b The simile has a story of its own. Tell it in one or two sentences. (1 pt) c What does this story add to the comparison? Think of how the pilot is deceived, and of how readers may react to Satan's great speeches. (2 pts)

12. ●● Literary inversion. (3 pts) a Rewrite ll. 203–207 (*Him… Moors by his side*) in normal word order, beginning with the subject. (2 pts) b In l. 209, what comes before the subject *the Arch-fiend*, and where is the verb? (1 pt)

13. ●● Two traditions. (2 × 1 pt) a Which of the creatures in ll. 197–202 come from Greek myth, and which from the Bible? b Which other simile of Book I, studied in chapter 3, describes the fallen angels lying on the burning lake, and which three poets had used its image before Milton?

14. ●●● Write a PEE paragraph (80–100 words): "Huge but not free". How does Milton make Satan impressive in this passage, and how does he show that Satan's power is limited? Compare ll. 209–213 with Satan's claim in chapter 3 that "Here at least / We shall be free", and quote at least two phrases. (6 pts)

Language (25 points)

15. ● Complete with *a*, *an*, *the* or – (no article). (6 × 1 pt) a _____ tobacco that John Rolfe grew from about 1612 was a sweet variety. b Bunyan's father was _____ tinker, a man who mended pots and pans. c Before sailing to America, the Separatists lived for about ten years in _____ Netherlands. d On Sundays Puritan families went to _____ church twice. e In his sonnet Milton suggests that _____ blind can serve God too. f _____ censorship was the target of *Areopagitica*.

16. ● Choose the correct option. (5 × 1 pt) a "Easter Wings" has two stanzas, and *each / every* stanza is shaped like a pair of wings. b There is very *little / few* evidence that Donne wrote the "Valediction" for his wife. c Galileo was delighted to see *few / a few* new "stars" beside Jupiter. d Milton dictated *the whole / all the* poem, a few lines at a time. e *No / None* English king before Charles I had been tried by his own subjects.

17. ●● Find and correct the mistake in each sentence. (4 × 1 pt) a The Puritans gave the king many advices about the Church. b Scarcely had the king raised his standard than the war began. c Not only Milton lost his sight, but he also lost his cause. d Every stanzas of the "Valediction" rhymes *abab*.

18. ●● Rewrite the sentences with inversion, beginning with the words given. (5 × 1 pt) a Charles had never imagined that his own subjects would judge him. Never… b The king surrendered only after his army had been destroyed at Naseby. Only after… c Satan did not suspect at all that he would end up as a snake. Little… d Visitors must not touch the telescopes under any circumstances. Under no circumstances… e As soon as Cromwell died, the Republic began to fall apart. No sooner…

19. ●●● Complete the second sentence so that it means the same as the first, using the word given. Do not change the word given. Use two to five words. (5 × 1 pt) a I'm sure Milton was moved when he met Galileo, old and a prisoner. MUST · Milton _____ when he met Galileo, old and a prisoner. b People believe that Jonson's son died on his seventh birthday. BELIEVED · Jonson's son _____ on his seventh birthday. c The 1611 translators kept many of Tyndale's phrases, so we still use them today. HAD · If the 1611 translators _____ many of Tyndale's phrases, we would not use them today. d Galileo's telescope showed mountains on the Moon, and it also revealed four moons round Jupiter. ONLY · Not _____ mountains on the Moon, but it also revealed four moons round Jupiter. e The theatres stayed closed until 1660. NOT · _____ did the theatres reopen.

Vocabulary and Reading (15 points)

Read Marta's post on the Link Reading Club blog. (testo della redazione)

Link Reading Club · The Tuscan Artist · posted by Marta, Sunday 21 October

Yes, Giulia, I know: I promised one post a month, and October is nearly over. But I have a good excuse: last week our class spent three days in Florence.

The trip was Prof.ssa Rossi's idea. "You have read Milton's account of his visit to Galileo," she told us. "Now go and see what he saw." Our first stop was the Museo Galileo, by the Arno, next to the Uffizi. As the scientist of the group, I expected to be the only person who was excited. I was wrong. In a dark room there are two of Galileo's telescopes, long thin tubes, one covered in paper and one in leather, and next to them a cracked lens in a decorated frame: the lens that, according to the museum, he used when he first saw the moons of Jupiter. Elena stood in front of it for ten minutes and then quoted, by heart, Milton's lines about the "optic glass" of the "Tuscan artist". Never have I seen a classmate so moved by a piece of broken glass. The guide, a young physicist, then showed us something less poetic: one of Galileo's fingers, kept in a glass case. Giulia refused to look at it.

On the second day we argued about Milton. Did he really meet Galileo? Elena thinks the scene is too perfect to be true: the young English poet and the old scientist, who was blind by then and lived under house arrest at Arcetri, on the hill south of the city. She has a point. Apart from one sentence in *Areopagitica*, there is hardly any evidence of the visit, and Milton was writing to persuade Parliament to give up censorship, not to keep a diary. I take her point, but I am not entirely convinced. A man who fought all his life against lies printed with a licence does not seem to me the kind of person who would invent a meeting. Prof.ssa Rossi says a historian

would call the visit “probable but not proven” — exactly what she writes in the margin of my essays.

On the last afternoon a bus took us up to Vallombrosa, in the wooded hills east of Florence, where Milton’s fallen angels lie “thick as autumnal leaves”. It was raining, and the leaves were exactly where Milton put them: on the paths, in the streams, everywhere. Giulia read the simile aloud under an umbrella, and for once nobody laughed.

So here is my question for the club: is a story worth believing if nobody can prove it? Sam, Callum, Aoife — your turn. And no, Aoife, there were no shipwrecks in Florence. Only a flood of leaves.

20. ● Are the sentences true (T), false (F) or doesn’t say (DS)? (5 × 1 pt) a The class spent a week in Florence. b Marta did not expect her classmates to be as excited as she was at the museum. c Elena knew some lines of *Paradise Lost* by heart. d The guide had studied physics in Florence. e It was a sunny afternoon when the class visited Vallombrosa.

21. ●● Answer the questions. (3 × 2 pts) a Why does Elena doubt that Milton met Galileo? Give two reasons. b Why does Marta still think that the meeting probably happened? c What did the class see at Vallombrosa, and why did it make Milton’s simile feel real?

22. ● Find words in the post that mean: (4 × 1 pt) a a piece of curved glass that makes things look bigger or nearer (paragraph 2) · b information or facts that show that something is true (paragraph 3) · c the control of what may be printed or published (paragraph 3) · d kept as a prisoner in your own home (paragraph 3)

Writing (15 points)

23. ●●● Write an argumentative essay (220–250 words): “Should students still read Homer and Virgil in Greek and Latin, now that excellent translations exist?” Give the essay a title, state your thesis in the first paragraph, develop two arguments in separate paragraphs, present one counter-argument, concede what is true in it and rebut it, and end with a conclusion that restates your thesis in new words. Use formal linkers and one or two inversions for emphasis. **Assessment criteria:** content — a clear thesis, two supported arguments, a counter-argument conceded and rebutted (5), organisation and paragraphs (3), grammar — including articles, quantifiers and inversion (3), vocabulary (2), register and essay features (2). (15 pts)

Tabella V1.2 Griglia di valutazione della verifica di fine parte I.

Section	Exercises	Criteria	Points
History and Literature	1–8	multiple choice (5 × 1); matching (6 × 1); true / false with correction (4 × 1); short answer (5: content 3, language 2)	20
Text Analysis	9–14	comprehension (6); vocabulary (4); the epic simile (4); literary inversion (3); traditions (2); PEE paragraph (6: content 4, language 2)	25
Language	15–19	articles (6); determiners and quantifiers (5); error correction (4); inversion (5); key-word transformation (5)	25
Vocabulary and Reading	20–22	true / false / doesn't say (5); answers (6); vocabulary (4)	15
Writing	23	content (5); organisation (3); grammar (3); vocabulary (2); register and essay features (2)	15
Total		mark out of ten = points ÷ 10, rounded to the nearest half (60 points = 6)	**100**

LEARNING TO LEARN

Self-assessment. Before you check your answers, read these statements and give yourself a mark: ✓✓ I can do this well · ✓ I can do this with a little help · ✗ I need more practice. I can…

- describe England from the accession of James I to the Restoration — the Puritans, the American colonies, the Personal Rule, the Civil War, the Commonwealth and the Protectorate — with the key dates;
- explain how the King James Bible was made, what a comedy of humours and a city comedy are, what makes a poem "metaphysical", and the form, subject and aims of *Paradise Lost*;
- analyse a psalm, a comic speech, an epitaph, a metaphysical poem, an epic passage and a sonnet, following the argument and naming the devices;
- compare these texts with their classical models — Jonson with Horace and Martial, Marvell with Horace and Catullus, Milton with Homer, Virgil and Dante;
- use articles, determiners and quantifiers at B2, and inversion after negative and restrictive adverbials, and recognise literary inversion in Milton;
- soften disagreement, offer and compare readings of a text, and concede a point before counter-arguing;
- write an essay with given notes, a poem built on a conceit with a writer's note, and an argumentative essay.

Now check your test. In which section did you lose most points? Go back to that chapter, read its Sintesi again and open your reading log: add one quotation from Part I that you could use in an essay, and one Latin or Greek passage that it recalls. Then redo two exercises from that chapter's Esercizi before you start Part II.

Soluzioni

1. B (a Church without bishops might soon want a state without a monarch). (1 pt)

2. D (Ship Money; John Hampden refused to pay it). (1 pt)

3. A (Martial, 1st century AD; compare his epitaph for Erotion, V.34). (1 pt)

4. C (licensing: pre-publication censorship; the pamphlet was itself printed without a licence). (1 pt)

5. B is false: Milton's "Heavenly Muse" is the Spirit that inspired Moses on Sinai, and his song will soar "Above th' Aonian mount", that is, above Helicon. (1 pt)

6. 1 c · 2 f · 3 d · 4 a · 5 b · 6 e. (6 × 1 pt)

7. a F: the telescope was first described in the Netherlands in 1608; Galileo improved it and turned it to the sky. b T. c F: the folio contained his plays, poems and masques. d T. (4 × 1 pt: a false statement scores only with a correct correction)

8. Model answer: Like Homer, Milton opens with his theme, "Of Man's first disobedience", and uses Homer's imperative, "Sing". Like Virgil, he makes the reader wait for the Muse, who arrives only in line 6 (in Virgil, in line 8). What he changes is the Muse herself: she is the Heavenly Muse of Sinai, the Spirit of the Bible, and his song will fly higher than Helicon. (about 65 words; content 3, language 2)

9. a He lies on the burning lake of Hell, next to Beelzebub; only his head is lifted above the waves, with his eyes blazing, while the rest of his body floats flat on the flood. b He thinks it is an island, so he moors his boat beside it, fixing his anchor in its skin, and waits there for the morning. c Only because God ("the will / And high permission of all-ruling Heaven") let him free to follow his plans; his malice will produce "Infinite goodness, grace, and mercy" for Man, and ruin, wrath and vengeance for himself. (3 × 2 pts)

10. a Any two: *extended long and large*; *Lay floating many a rood*; *in bulk as huge*; *stretched out huge in length* · b *as seamen tell* · c *rind* · d *Treble confusion, wrath, and vengeance*. (4 × 1 pt)

11. a It begins with *as huge / As whom the fables name* (ll. 196–197); the narrator returns to Satan with *So* (l. 209). (1 pt) b A pilot whose small boat is lost at night off Norway takes the sleeping Leviathan for an island, fixes his anchor in its skin and waits beside it for the morning. (1 pt) c The story turns size into danger: the monster looks like a safe island, and the pilot trusts it at the very moment when he is most at risk. In the same way Satan's speeches look solid and noble, and readers who "anchor" in them, as the Romantics later did, may be deceived. Accept any reasoned answer that links the pilot's mistake to deception. (2 pts) (total 4 pts)

12. a The pilot of some small night-foundered skiff, thinking him an island, often moors (his boat) by his side, under the lee, with his anchor fixed in his scaly skin, as seamen tell, while he is perhaps sleeping on the Norway foam (accept any version with the subject *The pilot* first, then the verb *moors*, and *him* no longer at the start; 2 pts). b The adverb *So* and the complement *stretched out huge in length* come before the subject; the verb *lay* comes last (normal order: *So the Arch-fiend lay stretched out huge in length*). (1 pt) (total 3 pts)

13. a Greek myth: the Titans, the Earth-born Giants, Briareos and Typhon; the Bible: Leviathan. b The simile of the autumn leaves of Vallombrosa (I.302–304), used before Milton by Homer (*Iliad* VI), Virgil (*Aeneid* VI) and Dante (*Inferno* III). (2 × 1 pt)

14. Model answer: Milton first makes Satan overwhelming. His body lies "extended long and large", and the simile measures him against the Titans and

against Leviathan, the "hugest" of God's creatures, so that he seems bigger than any myth. Yet the same sentence takes his freedom away. He lies "Chained on the burning lake", and he raises his head only because "the will / And high permission of all-ruling Heaven" leaves him "at large". When Satan later boasts that "Here at least / We shall be free", the reader already knows that his freedom is only a permission, and that his malice will serve God's goodness. (about 100 words; content 4: size and simile, chains and permission, the link with T2, two quotations; language 2)

15. a The (specific: the tobacco that Rolfe grew) · b a (a job) · c the (plural name) · d – (an institution used for its purpose) · e the (*the* + adjective for a group: *the blind*) · f – (abstract noun in a general sense). (6 × 1 pt)

16. a each (exactly two) · b little (uncountable, negative meaning) · c a few (= some: positive) · d the whole (+ singular countable noun) · e No (determiner before a noun). (5 × 1 pt)

17. a many advices → much advice / a lot of advice / a great deal of advice · b than → when (or: No sooner had the king raised his standard than…) · c Not only Milton lost → Not only did Milton lose · d Every stanzas → Every stanza (or Each of the stanzas). (4 × 1 pt)

18. a Never had Charles imagined that his own subjects would judge him. b Only after his army had been destroyed at Naseby did the king surrender. c Little did Satan suspect that he would end up as a snake. d Under no circumstances must (may) visitors touch the telescopes. e No sooner had Cromwell died than the Republic began to fall apart. (5 × 1 pt)

19. a must have been moved · b is believed to have died · c had not kept · d only did Galileo's telescope show · e Not until 1660. (5 × 1 pt)

20. a F (three days) · b T ("I expected to be the only person who was excited") · c T · d DS · e F (it was raining). (5 × 1 pt)

21. a The scene seems too perfect to be true (the young poet and the old, blind scientist under house arrest); the only evidence is one sentence of *Areopagitica*; and Milton was writing to persuade Parliament, not to record facts (any two). b Because Milton fought all his life against censorship and against lies printed with official approval, so he does not seem the kind of man who would invent a meeting. c They saw the fallen leaves in the rain, on the paths and in the streams, exactly where Milton puts the leaves in the simile of Book I; the real place made the image concrete. (3 × 2 pts)

22. a lens · b evidence · c censorship · d (under) house arrest. (4 × 1 pt)

23. Model answer (about 245 words): ***Homer in Greek: is it still worth the effort?*** *Every year thousands of Italian students spend hours with a dictionary to translate a few lines of Homer or Virgil, although excellent translations are available in any bookshop. In my view, reading the classics in the original is still worth the effort, because it teaches something that no translation can give. Firstly, a translation is always a choice. When we compare Psalm 23 in the King James Version and in Diodati's Bible, we see two translators making different decisions about the same words. Only by reading the original can we see what the author actually wrote, and judge the choices of the translators. Secondly, translating trains the mind. Finding the main verb in a long Latin sentence is excellent preparation for reading Milton, or for writing clearly in Italian. It could be argued that most students forget their Greek a few years after school, so their time would be better spent reading many great books in good translations. That is a fair point, and I accept that a student who reads the whole* ***Iliad*** *in Italian learns more about the story than one who translates fifty lines. However, the aim is not to remember every word, but to learn how a language and a text work, and that skill is not forgotten. To sum up, although translations should certainly be used alongside the originals, schools should not give up the original texts. Not until we have struggled with a sentence do we really understand it.*

Marking. Content (5): a clear thesis, two arguments with support, a counter-argument conceded and rebutted; organisation (3): introduction with thesis, one idea per paragraph with a topic sentence, conclusion that restates the thesis in new words; grammar (3): 3 = articles, quantifiers and inversion cor-

rect, 2 = a few errors that do not affect meaning, 1 = frequent errors; vocabulary (2); register and essay features — formal linkers, no contractions, one or two inversions (2). Under 200 or over 270 words: −2 pts.