VERIFICA

II

Verifica di fine parte II

Chapters 4–7 · 90 minutes · 100 points

English 4 · Parte II · Reason and Satire · versione 1.0
Verifica: Verifica di fine parte II · pagine 267–274 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● The Royal Society's motto, *Nullius in verba*, means… (1 pt)
   - **A.** "Knowledge is power"
   - **B.** "Testing and testing again"
   - **C.** "On the word of nobody"
   - **D.** "Nature loves to hide"

2. ● The Acts of Union of 1707… (1 pt)
   - **A.** created the Kingdom of Great Britain, with one parliament at Westminster
   - **B.** gave England and Scotland the same king for the first time
   - **C.** abolished Scots law and the Scottish Church
   - **D.** united the kingdoms of England and Ireland

3. ● Which statement about *Robinson Crusoe* (1719) is FALSE? (1 pt)
   - **A.** Its title page presented it as "Written by Himself".
   - **B.** Crusoe spends twenty-eight years on his island.
   - **C.** Crusoe is shipwrecked on a voyage to buy slaves in Africa.
   - **D.** Crusoe's island is Más a Tierra, where Selkirk lived.

4. ● In the preface to his *True History* (2nd century AD), the Greek writer Lucian tells his readers that… (1 pt)
   - **A.** everything he describes he has seen with his own eyes
   - **B.** the one true thing he will say is that he is lying
   - **C.** he has translated the story from an older Latin manuscript
   - **D.** he will describe only places that other travellers have already visited

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 comedy of manners · 2 Poet Laureate · 3 mock-heroic · 4 periodical essay · 5 realism · 6 unreliable narrator — a a short essay on manners, morals or taste, printed on a single sheet and sold for a penny · b a narrator whose account or judgement the reader cannot fully trust · c a witty comedy that laughs at the behaviour and conversation of fashionable society · d the representation of ordinary life with everyday, circumstantial detail · e the poet appointed by the Crown to write verse for national occasions · f a trivial subject treated in the grand style and with the conventions of the epic

6. ●●● Answer in 40–60 words each. (2 × 5 pts) a Why are the events of 1688–89 called the Glorious Revolution, and what did the Bill of Rights establish? b Give three reasons why long prose fiction found many new readers in England in the early eighteenth century.

Text Analysis (25 points)

Read the opening of Canto III of *The Rape of the Lock*. Belinda and her friends have sailed up the Thames from London; the game of cards and the cutting of the lock are still to come.

Tabella V2.1 Alexander Pope, *The Rape of the Lock* (1714), Canto III, ll. 1–22. Text of T. M. Parrott's edition (1906), Project Gutenberg eBook #9800, as in chapter 5; apostrophes and dashes typeset. At the end of l. 7 the eBook prints a full stop: the comma of the first version (1712), printed in the same eBook, is used here.

Close by those meads, for ever crown'd with flow'rs,	
Where Thames with pride surveys his rising tow'rs,	
There stands a structure of majestic frame,	
Which from the neighb'ring Hampton takes its name.	
Here Britain's statesmen oft the fall foredoom	5
Of foreign Tyrants and of Nymphs at home;	
Here thou, great ANNA! whom three realms obey,	
Dost sometimes counsel take — and sometimes Tea.	
Hither the heroes and the nymphs resort,	
To taste awhile the pleasures of a Court;	10
In various talk th' instructive hours they past,	
Who gave the ball, or paid the visit last;	
One speaks the glory of the British Queen,	
And one describes a charming Indian screen;	
A third interprets motions, looks, and eyes;	15
At ev'ry word a reputation dies.	
Snuff, or the fan, supply each pause of chat,	
With singing, laughing, ogling, and *all that*.	
Mean while, declining from the noon of day,	
The sun obliquely shoots his burning ray;	20
The hungry Judges soon the sentence sign,	
And wretches hang that jury-men may dine;	

Glosses. *meads* meadows · *structure of majestic frame* building of grand design · *foredoom* decide in advance · *Nymphs* young ladies (an epic word) · *ANNA* Queen Anne · *three realms* England, Scotland and Ireland · *resort* go, gather · *past* passed · *gave the ball* held the dance · *paid the visit* made a formal social call · *Indian screen* a decorated folding screen imported from Asia · *motions* gestures · *snuff* powdered tobacco, taken through the nose · *ogling* looking at someone with obvious desire · *declining* going down · *obliquely* at a slant · *wretches* poor, unhappy people (here, prisoners) · *jury-men* members of a jury.

7. ● Answer the questions. (3 × 2 pts) a What is the "structure of majestic frame", and where does it stand? b What do the heroes and the nymphs talk about (ll. 11–16)? c What time of day is it in ll. 19–22, and what do the judges do, and why?

8. ●● Find in the text: (4 × 1 pt) a a zeugma in ll. 5–6 (write the two things that are "foredoomed"); b a couplet in ll. 13–14 that ends in bathos; c a personification in the first couplet; d two words in which an apostrophe shows that a vowel is not pronounced.

9. ●● Form. (3 × 1 pt) a What is the name of the verse form of the passage? b Copy l. 16 and mark the stressed syllables in CAPITALS. c Are the couplets open or closed? Give one example.

10. ●● Rewrite in modern English. (2 × 2 pts) a ll. 5–6 b ll. 21–22

11. ●●● Write a PEE paragraph (80–100 words): how does Pope use the mock-heroic to judge the society of Hampton Court? Say whether ll. 21–22 keep the same tone. Use one or two short quotations. (8 pts: content 5, language 3)

Language (25 points)

12. ●● Rewrite each claim more cautiously, using the word in brackets. (4 × 1 pt) a This experiment proves that Boyle's law is true. (support) b The Great Fire killed more people than the records show. (likely) c Defoe used the Bills of Mortality as a source. (appear) d Satirists exaggerate real faults. (tend)

13. ●● Rewrite in a formal style, beginning with the words given. (4 × 1 pt) a Prices rose rapidly in 1720, so many investors panicked. — The rapid… b Newton discovered that white light is a mixture of colours, and this changed optics. — Newton's… c The Irish strongly opposed Wood's coins, so the patent was withdrawn in 1725. — Strong… d People liked *The Spectator* because it was short and witty. — The popularity…

14. ●● Rewrite the sentences to emphasise the part in italics, using the word in brackets. (5 × 1 pt) a *Pepys*, not Dryden, kept a diary in shorthand. (It) b *The footprint* terrified Crusoe. (What) c Gulliver *only* wanted to go home. (All) d Pepys's diary was published *only in 1825*. (not until) e Hooke *really* saw the cells; it was not an illusion. (did)

15. ●● Complete with the correct form of the words in brackets. (4 × 1 pt) a The proposer suggests that every poor child _____ (sell) at one year old. b It is essential that the reader _____ (not / take) the *Proposal* literally. c Gulliver talks about the Houyhnhnms as if they _____ (be) gods. d _____ (if / not / be) the *Drapier's Letters*, Ireland would have accepted Wood's coins.

16. ●●● Each sentence has one mistake. Correct it. (4 × 1 pt) a ✗ It were the Whigs who held power under the first Hanoverians. b ✗ The real number of deaths is probable to be higher. c ✗ Mrs Hill suggested us to read *The Spectator*. d ✗ The Bubble began with a sharp increase of share prices.

17. ●●● Translate into English. (2 × 2 pts) a È stato Hooke a usare per primo la parola *cell* per queste strutture. b Il narratore propone che i bambini siano venduti come cibo, come se fossero bestiame.

Vocabulary and Reading (15 points)

Read Giulia's post on the Link Reading Club blog.

The Link Reading Club Blog · The Link Coffee House goes live · by Giulia Ferraro, Turin

For three months the *Link Spectator* has been a blog. Last Friday, for the first time, it became a real coffee house. Prof.ssa Rossi booked our school library in Turin after lessons, Mrs Hill booked a classroom in Bristol, and a large screen joined the two rooms. Each side brought its own drinks: espresso in Turin, tea in Bristol. Callum, as editor, had prepared the rules on a spreadsheet, naturally.

The motion for the debate was: "This house believes that satire does more good than harm." It was Marta who proposed it, after our lessons on Swift, and it was Marta who regretted it, because she was chosen to speak against it. Her argument was simple: satire makes people laugh, but it rarely changes anything. "Swift wrote *A Modest Proposal* in 1729," she said, "and a little more than ten years later Ireland was starving again."

Sam spoke for the motion. What satire does, he argued, is not to change laws but to change the way people look at them. He reminded us that the *Drapier's Letters* really did stop Wood's coins. Then he admitted that he had once written a satirical column about the school canteen and that nothing at all had changed. "But everyone now calls the Thursday soup 'the Lilliput'," he added, "because the portions are so small." The Bristol room cheered.

By and large, though, the best speech came from Elena Conti, who rarely speaks English in class. She said that the danger of satire is not that it fails, but that readers enjoy it too much: they laugh at the target and forget that the target might be themselves. Then she read the sentence from Swift's preface to *The Battle of the Books* about the "glass" in which readers see everybody's face but their own, and there was a long silence on both sides of the screen.

Afterwards we did what Mr Spectator's Club would have done: we made small talk. This turned out to be harder than the debate. There is a limit to how long you can discuss the weather with people who are more than a thousand kilometres away. Aoife, who had joined from Galway on her laptop, saved the evening by asking everyone which writer from our last four chap-

ters they would invite to dinner. Pepys won easily: we all agreed that he would bring the best gossip.

The motion was carried, but only just, by twenty-four votes to twenty-one. Marta says that she lost the debate but won the argument — which, Sam points out, is exactly what a satirist would say.

18. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a The Turin class met after school hours. b Marta wanted to speak against the motion. c Sam's column changed the canteen menu. d Elena had prepared her speech for weeks. e Most people chose Pepys as their dinner guest.

19. ●● Answer the questions. (2 × 2 pts) a What, according to Sam, is the real power of satire? Which two examples does he give? b What is the danger of satire according to Elena, and how does the sentence from Swift support her?

20. ● Find words in the post that mean: (3 × 1 pt) a a formal proposal that is discussed and voted on (paragraph 2) b felt sorry about something she had done (paragraph 2) c shouted to show approval (paragraph 3)

21. ●● Word formation. Complete with a word formed from the word in capitals. (3 × 1 pt) a The Link is a _____ (LINGUAL) club: its members speak Italian and English. b Since the live event, the number of comments on the blog has grown _____ (THREE): from twenty to sixty. c The motion was carried by a small _____ (MAJOR).

Writing (15 points)

22. ●●● Write a column for the *Link Spectator* (200–250 words) in the voice of a persona: the old dictionary on a shelf of your classroom, which nobody has opened since students began translating with their phones. Give it a title and a signature in character; treat the topic with mock seriousness; use at least two nominalisations, one cleft sentence and one hedge. Satirise a habit, never a real person. (15 pts)
Assessment criteria: content and persona: a consistent voice, a light topic treated seriously, a real point behind the joke (5 pts) · organisation: title, situation, argument, proposal or conclusion, signature (3 pts) · grammar: nominalisation, clefts, hedges, accuracy (4 pts) · vocabulary and register kept throughout (3 pts).

Tabella V2.2 Griglia di valutazione della verifica di fine parte II.

Section	Exercises	Criteria	Points
History and Literature	1–6	multiple choice (4 × 1); matching (6 × 1); two short answers (5 each: content 3, language 2)	20
Text Analysis	7–11	comprehension (6); devices (4); form (3); modern English (4); PEE paragraph (8: content 5, language 3)	25
Language	12–17	hedging (4); nominalisation (4); clefts and emphasis (5); subjunctive and formal unreal structures (4); error correction (4); translation (4)	25
Vocabulary and Reading	18–21	true / false / doesn't say (5); questions (4); vocabulary (3); word formation (3)	15
Writing	22	content and persona (5); organisation (3); grammar (4); vocabulary and register (3)	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 Britain from the Restoration to Walpole — the Royal Society, the Plague and the Fire, the Glorious Revolution, the Union of 1707, the coffee houses — and Ireland in Swift's lifetime, with the key dates;
- explain the comedy of manners, the diary, neoclassicism, the mock-heroic, the periodical essay, the novel and realism, and Horatian and Juvenalian satire;
- analyse heroic couplets (closure, antithesis, zeugma, bathos) and a prose extract (narrator, point of view, circumstantial detail, irony);
- compare these works with their classical models and Italian parallels — the Horatian source of *nullius in verba*, Homer and the *Batrachomyomachia*, Thucydides' plague, Horatian and Juvenalian satire, Lucian's *True History*; Parini, Manzoni and Ariosto;
- hedge a claim, nominalise in a formal register, build cleft sentences and use the subjunctive and formal unreal structures;
- write an abstract, an opinion column with a persona, a prose commentary and a satirical piece.

Mark the points with ✗ and go back to chapters 4–7: the History and Literature sections for dates and terms, the Texts sections for analysis, the Language sections for grammar, the Skills sections for writing.

Soluzioni

1. C ("On the word of nobody": an abridgement of Horace, *Epistles* I.1.14, *nullius addictus iurare in verba magistri*; B, *Provando e riprovando*, is the motto of the Accademia del Cimento, taken from Dante). (1 pt)

2. A. (B is false: the two crowns had been shared since 1603; C is false: Scotland kept its law and its Church.) (1 pt)

3. D: Crusoe's island is near the mouth of the Orinoco, in the Atlantic; Selkirk lived on Más a Tierra, in the Pacific, and is only one source of the novel. (1 pt)

4. B: "in this one thing at least I shall be telling the truth: when I say that I am lying" (*True History* I.4). Gulliver does the opposite: he swears that he has told "plain matter of fact". (1 pt)

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

6. Model answers. a In England power passed from James II to William III and Mary II in 1688–89 with very little fighting (there was war in Ireland and Scotland). The Bill of Rights (1689) said that the monarch could not suspend laws, raise taxes or keep an army in peacetime without Parliament's consent, and that elections and debates must be free: England became a constitutional monarchy. b More people could read, especially the middling sort and women with free time; in 1695 the Licensing Act lapsed and printing grew, and the Statute of Anne (1710) protected authors and booksellers; circulating libraries (from the 1720s) lent books to readers who could not buy them; Puritan habits (diaries, spiritual autobiography) prepared readers for realistic first-person stories. Any three, clearly explained. (2 × 5 pts: content 3, language 2)

7. a Hampton Court, a palace on the Thames, near meadows full of flowers. b Social gossip: who held a ball or made the last visit, the glory of the Queen, a fashionable Indian screen, and the meaning of other people's gestures and looks — every word destroys a reputation. c It is early afternoon (the sun is going down from noon). The hungry judges sign death sentences quickly, so that the jury can go to dinner: the prisoners are hanged for the court's convenience. (3 × 2 pts)

8. a The statesmen foredoom "the fall" of foreign tyrants (a military defeat) and of nymphs at home (a seduction): one verb, two objects of very different weight. b ll. 13–14: the glory of the British Queen and a charming Indian screen are discussed in the same breath. c "Thames with pride surveys his rising tow'rs" (the river looks at the buildings with pride). d any two of: *crown'd, flow'rs, tow'rs, neighb'ring, th', ev'ry*. (4 × 1 pt)

9. a heroic couplets: rhymed pairs (*aabbcc…*) of iambic pentameter. b at EV-ry WORD a REP-u-TA-tion DIES (ten syllables, five stresses). c Mostly closed: most couplets end with a full stop or a semicolon and contain a complete idea, e.g. ll. 7–8 or ll. 15–16 (only the first couplet runs on, with a comma, into ll. 3–4). (3 × 1 pt)

10. a Here British politicians often plan the defeat of foreign tyrants — and the seduction of young ladies at home. b The hungry judges quickly sign the death sentences, and the poor prisoners are hanged so that the jurymen can have their dinner. (2 × 2 pts)

11. Model answer: In this passage Pope uses the grand style of the epic to show how trivial the values of the court are. Hampton Court is introduced like an epic palace, "a structure of majestic frame", but the zeugma "Dost sometimes counsel take — and sometimes Tea" puts the government of three kingdoms on the same level as a drink. The conversation is pure gossip, and "At ev'ry word a reputation dies" turns death in battle into a social killing. Ll. 21–22 are darker, almost Juvenalian: "wretches hang that jury-men may dine" shows that the same

idleness has deadly consequences for the poor. (Accept other well-argued readings.) (8 pts)

12. a This experiment supports Boyle's law / These results support Boyle's law. b The Great Fire is likely to have killed more people than the records show / It is likely that the Great Fire killed… c Defoe appears to have used the Bills of Mortality as a source. d Satirists tend to exaggerate real faults. (4 × 1 pt)

13. a The rapid rise in prices in 1720 led to (caused) panic among many investors. b Newton's discovery that white light is a mixture of colours changed (the science of) optics. c Strong (Irish) opposition to Wood's coins led to the withdrawal of the patent in 1725. d The popularity of *The Spectator* was due to its brevity and (its) wit. Accept other correct nominalisations. (4 × 1 pt)

14. a It was Pepys, not Dryden, who kept a diary in shorthand. b What terrified Crusoe was the footprint. c All Gulliver wanted was to go home. d It was not until 1825 that Pepys's diary was published (also: Pepys's diary was not published until 1825; Not until 1825 was Pepys's diary published). e Hooke did see the cells; it was not an illusion. (5 × 1 pt)

15. a be sold (also: should be sold) · b not take (also: should not take) · c were · d If it had not been for (also: But for). (4 × 1 pt)

16. a It was the Whigs… (after *it*, *be* is always singular) · b The real number of deaths is likely to be higher / It is probable that the real number is higher · c Mrs Hill suggested that we (should) read / suggested reading *The Spectator* · d …a sharp increase in share prices. (4 × 1 pt)

17. a It was Hooke who first used the word *cell* for these structures. (It was Hooke that… accepted.) b The narrator proposes that the children be sold (should be sold) as food, as if (as though) they were cattle. (2 × 2 pts: 1 for the structure, 1 for the rest)

18. a T ("after lessons") · b F (she proposed the motion, but she was chosen to speak against it, and regretted it) · c F ("nothing at all had changed") · d DS · e T ("Pepys won easily"). (5 × 1 pt)

19. a Satire changes the way people look at laws and at the world, not the laws themselves. His examples: the *Drapier's Letters*, which stopped Wood's coins, and his own canteen column, which changed nothing but gave everyone a new name for the soup. b Readers enjoy satire too much: they laugh at the target and forget that the target may be themselves. Swift's sentence says the same thing: in satire, as in a glass (mirror), readers see everybody's face except their own. (2 × 2 pts)

20. a motion · b regretted · c cheered. (3 × 1 pt)

21. a bilingual · b threefold · c majority. (3 × 1 pt)

22. Model answer (about 220 words): *The Link Spectator · The Dictionary writes. On the Disappearance of Curiosity. — I am the large blue dictionary on the third shelf of Room 14. I contain some ninety thousand words, and for two years nobody has asked me for a single one of them. It was not always so. Once, students came to me in pairs, argued over my pages and left with three new words instead of one. What they carry now is a small glowing rectangle that answers before the question is finished. I do not deny its speed. Speed, however, is not the same as understanding. The decline in my readership appears to have two causes: impatience, and the belief that a translation is a meaning. A phone will tell you that "fop" means* damerino. *I would have told you its pronunciation, its history and the comedies in which a fop is laughed at — and, very probably, a fourth word you had not been looking for. I do not propose the abolition of phones. That would be unreasonable, and I am a reasonable book. I propose only that every student open me once a week, at random, and read one page aloud. Curiosity, like a muscle, tends to grow weak when it is not used. I remain, gathering dust with dignity, your faithful servant, The Dictionary.*

Marking grid. Content and persona (5): 5 = a consistent voice from title to signature, mock seriousness, a clear point; 3 = the persona slips in places; 1 = the writer speaks as himself or herself. Organisation (3): title, situation, argument, proposal, signature. Grammar (4): 4 = at least two nominalisations, a cleft and a hedge, correct; 3 = a few errors that do not affect meaning; 2 = frequent errors or a required structure missing; 1 = many errors that af-

fect meaning. Vocabulary and register (3): same scale; deduct for slang that breaks the persona's register. A text that targets a real person: content 0. Under 180 or over 270 words: −2 pts.