VERIFICA

III

Verifica di fine parte III

Chapters 8–10 · 90 minutes · 100 points

English 4 · Parte III · Sensibility and Revolution · versione 1.0
Verifica: Verifica di fine parte III · pagine 381–390 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● In the Preface to *Joseph Andrews* (1742) Fielding defends his "comic epic poem in prose" with a remark by Aristotle (*Poetics* 4), namely that… (1 pt)
   - **A.** Homer wrote a comic poem, now lost, that stood to comedy as the *Iliad* stands to tragedy
   - **B.** comedy, like tragedy, imitates people better than ourselves
   - **C.** an epic must be written in verse and can never be written in prose
   - **D.** a comic story must keep to one day and one place

2. ● Which statement about Johnson's *Dictionary* (1755) is FALSE? (1 pt)
   - **A.** It appeared in two large folio volumes.
   - **B.** It illustrated meanings with more than 100,000 quotations.
   - **C.** It was the first dictionary of the English language ever published.
   - **D.** Johnson wrote it with six assistants in about nine years.

3. ● In *Reflections on the Revolution in France* (1790) Edmund Burke argued that… (1 pt)
   - **A.** every generation has the right to govern itself
   - **B.** a society is an inheritance, built slowly by many generations
   - **C.** girls and boys should study together in national schools
   - **D.** the American colonies should declare their independence

4. ● Radcliffe's technique in *The Mysteries of Udolpho* (1794) is called the "explained supernatural" because… (1 pt)
   - **A.** a preface explains that the story is a translation from Italian
   - **B.** real devils and ghosts appear and explain the plot
   - **C.** every apparent ghost receives a rational explanation in the end
   - **D.** the narrator explains the moral at the end of each chapter

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 epistolary novel · 2 omniscient narrator · 3 pamphlet · 4 slave narrative · 5 the sublime · 6 Gothic novel — a a short, cheap, unbound publication that argues one case on a question of the moment · b the overwhelming emotion produced by things that are vast, powerful, dark or dangerous, felt at a safe distance · c a novel told through the letters of its characters, without a narrator outside them · d a story of terror and mystery set in the past, often in a castle or abbey, with a persecuted heroine and a tyrannical villain · e an autobiography by a formerly enslaved person, which is at the same time a life story and an argument · f a voice outside the story that knows everything about it, including the thoughts of every character

6. ●●● Answer in 50–70 words each. (2 × 5 pts) a What was the culture of sensibility, and why did Mary Wollstonecraft criticise it? b What did the American colonists mean by “no taxation without representation”, and how did the conflict develop between the Stamp Act (1765) and the Treaty of Paris (1783)?

Text Analysis (25 points)

Read five of the eight stanzas of a poem by Robert Burns, printed in the Kilmarnock *Poems* of 1786. The speaker, a farmer, is ploughing a field in November when the blade of his plough destroys the nest of a field mouse. In the stanzas not printed here he says that he does not mind if the mouse steals a few ears of corn (st. 3), describes the ruin of her little house (st. 4) and the leaves and stubble it cost her to build it (st. 6).

Tabella V3.1 Robert Burns, “To a Mouse, on Turning Her Up in Her Nest with the Plough, November, 1785”, stanzas 1, 2, 5, 7 and 8. Text of A. Smith (ed.), *The Poetical Works of Robert Burns* (1887), pp. 58–59, as transcribed on en.wikisource.org; apostrophes typeset.

Wee, sleekit, cow’rin, tim’rous beastie,	1
O, what a panic’s in thy breastie!	
Thou need na start awa sae hasty,	
Wi’ bickering brattle!	
I wad be laith to rin an’ chase thee,	5
Wi’ murd’ring pattle!	
I’m truly sorry man’s dominion	
Has broken Nature’s social union,	
An’ justifies that ill opinion,	
Which makes thee startle,	10
At me, thy poor, earth-born companion,	
An’ fellow-mortal!	
[…]	
Thou saw the fields laid bare an’ waste,	25
An’ weary winter comin fast,	
An’ cozie here, beneath the blast,	
Thou thought to dwell,	
Till crash! the cruel coulter past,	
Out thro’ thy cell.	30
[…]	
But, Mousie, thou art no thy lane,	37
In proving foresight may be vain:	
The best laid schemes o’ mice an’ men	
Gang aft a-gley,	40
An’ lea’e us nought but grief an’ pain,	
For promis’d joy.	

Still thou art blest, compar’d wi’ me!	
The present only toucheth thee:	
But, Och! I backward cast my e’e	45
On prospects drear!	
An’ forward, tho’ I canna see,	
I guess an’ fear!	48

Glosses (Scots → English). *sleekit* smooth-coated · *cow’rin* cowering, crouching in fear · *tim’rous* timid · *beastie* little animal · *breastie* little breast · *need na start awa sae hasty* need not run away so fast · *bickering brattle* a hurried, noisy scamper · *wad be laith* would be unwilling · *rin* run · *pattle* a small spade for cleaning the plough · *dominion* rule, power · *startle* jump with fear · *cozie* snug, comfortable · *beneath the blast* sheltered from the wind · *coulter* the iron blade at the front of a plough · *past* passed · *no thy lane* not alone · *proving* finding by experience · *gang aft a-gley* often go wrong · *lea’e* leave · *nought* nothing · *toucheth* touches · *Och* oh · *e’e* eye · *prospects drear* sad scenes · *canna* cannot.

7. ● Answer the questions. (3 × 2 pts) a What has the speaker done to the mouse, and in what season (stanza 5 and the title)? b How does he feel about the mouse, and what, according to stanza 2, has gone wrong between human beings and nature? c Why, in the last stanza, is the mouse “blest” compared with the man?

8. ●● Rewrite in standard modern English. (4 × 1 pt) a l. 3 b ll. 5–6 c l. 37 d ll. 39–40

9. ●● Find in the text: (4 × 1 pt) a two words with the Scots ending *-ie* that make the animal small and dear; b an interjection that imitates the sound of the accident; c an alliteration in stanza 5; d two nouns in stanza 2 that put the speaker and the mouse on the same level.

10. ●● Form. (3 × 1 pt) a How many lines does each stanza have, and what is the rhyme scheme of stanza 2? b How many stressed syllables are there in l. 1, and how many in l. 4? c Copy one line of stanza 2 that is written entirely in standard (if old-fashioned) English.

11. ●●● Write a PEE paragraph (80–100 words): how does Burns turn a small accident on a farm into a reflection on the human condition? Refer to the culture of sensibility (chapter 8) or to the new interests of the pre-Romantic poets (chapter 10), and use one or two short quotations. (8 pts: content 5, language 3)

Language (25 points)

12. ●● Rewrite the sentences with inversion, without *if*. (4 × 1 pt) a If Pamela had not kept a journal, Mr B. would never have changed his mind. b If you should require a copy of the letters, please write to the library. c If it were not for Hamilton’s letters, we would know much less about the eruption of 1779. d If the coach were to arrive late again, the school would ask for a refund.

13. ●● Complete with the correct form of the verb in brackets, adding *to* or *from* where necessary. (5 × 1 pt) a The Act of 1807 prohibited British ships _____ (carry) enslaved people. b Robert King allowed Equiano _____ (trade) on his own account. c High fuel costs discouraged many mine owners _____ (buy) Newcomen engines. d In many mills the apprentices were made _____ (clean) the machines on Sundays. e Nothing could stop Burns _____ (write) in Scots.

14. ●● Rewrite in a formal register, replacing the phrasal verb with a Latinate verb. (4 × 1 pt) a A committee of the Highland Society looked into the origin of the Ossian poems. b The number of tourists in the Wye Valley went up after 1782. c Equiano carried on campaigning against the slave trade until his death. d Readers soon found out that "Onuphrio Muralto" had never existed.

15. ●● Complete with a phrasal noun formed from the verb in brackets. (3 × 1 pt) a The _____ (break out) of war with France in 1793 frightened the British government. b Burns's _____ (bring up) on a poor farm shaped his poetry. c Nobody could predict the _____ (come out) of the debate between Burke and Paine.

16. ●●● Each sentence has one mistake. Correct it. (5 × 1 pt) a ✗ Hadn't Fielding read *Pamela*, he would never have written *Shamela*. b ✗ The storm prevented the ship to leave the harbour. c ✗ Paine was let to speak at the meeting. d ✗ The fog was too thick for the lantern walk, so we had to put off it until the spring. e ✗ Should you will need any help, please ask the guide.

17. ●●● Translate into English. (2 × 2 pts) a Se non fosse stato per la lettera di Johnson, oggi nessuno ricorderebbe Lord Chesterfield. b La nebbia ci impedì di vedere il cratere, ma la guida ci permise di continuare la salita.

Vocabulary and Reading (15 points)

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

The Link Reading Club Blog · Burns Night on Three Screens · by Aoife Byrne, Galway

Callum had been planning it since November. "You can't read Burns in a classroom," he told us. "You have to eat him." So on 25 January, Burns Night, the Link held its first supper on three screens: Mrs Hill's classroom in Bristol, Prof.ssa Rossi's library in Turin and my kitchen in Galway.

I must confess that I had got Scots completely wrong. I had always assumed that it was a cousin of Irish, the Gaelic I learnt at primary school. It turned out to be nothing of the kind. Gaelic is a Celtic language; Scots grew out of the English spoken in the north in the Middle Ages, which is why I understood far more of "A Red, Red Rose" than I expected. *Gang* is "go", *a'* is "all", and once you hear the poem read aloud, the strange spellings almost disappear.

The evening followed the traditional order, more or less. Callum, wearing his grandfather's kilt, which was far too long for him, recited the "Address to a Haggis" and then cut the haggis open with great ceremony. In Turin they had no haggis, so Marta addressed a plate of agnolotti instead, in Scots, with an Italian accent. Nobody has ever been so deeply moved by pasta.

Then Giulia gave the main speech, which at a Burns supper is called the "Immortal Memory". She had obviously thought it over for weeks. She reminded us that in 1786 Burns had been about to set off for Jamaica, to work on a plantation, and that he might have spent his life there had his Kilmarnock poems not been such a success. "Burns knew who did the work on those plantations," she added, "and so should we." It was the quietest moment of the night.

Sam, who was in charge of the music, had the hardest job. Every Burns supper ends with "Auld Lang Syne", sung in a circle with everybody holding hands, and it is not easy to hold hands with people a thousand kilometres away. In the end we held our hands out to our cameras and sang slightly out of time: Bristol first, then Turin, then me, alone in my kitchen, one line behind everybody else.

Next week we start on the Romantics. Mrs Hill says that Blake will be much easier to pronounce. I'll believe it when I hear it.

18. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a The supper took place in three different countries. b Aoife studied Scots at primary school. c Callum's kilt had belonged to his grandfather. d Marta had practised the "Address to a Haggis" with Callum before the supper. e There was haggis in Turin too.

19. ●● Answer the questions. (2 × 2 pts) a Why did Aoife understand more of "A Red, Red Rose" than she had expected? b What point did Giulia make about Burns and Jamaica, and why do you think it was "the quietest moment of the night"?

20. ● Find words or phrases in the post that mean: (3 × 1 pt) a admit something that you feel a little ashamed of (paragraph 2) b with formal, solemn actions (paragraph 3, three words) c emotionally touched (paragraph 3, two words)

21. ●● Word formation. Complete with a word formed from the word in capitals. (3 × 1 pt) a Callum's performance of the "Address" was _____ (FORGET): nobody will ever lose the memory of it. b Singing together on three screens was almost _____ (POSSIBLE). c Callum wore the long kilt with great _____ (PROUD).

Writing (15 points)

22. ●●● Write a letter in character (200–250 words). It is August 1779, and Vesuvius is erupting (the eruption that Sir William Hamilton described for the Royal Society). A young English traveller in Naples has climbed towards the volcano at night with a local guide; back at the inn, he or she writes to a brother or sister in England. Describe the climb and the eruption as a sublime experience, keep the voice and the register of the period, and remember that the writer knows only what a traveller of 1779 could know. As an educated traveller, he or she may remember Pliny the Younger's letter to Tacitus on the eruption of AD 79. Use at least two inverted conditionals and one verb of permission or prevention with the correct pattern. (15 pts)
Assessment criteria: content and voice: a consistent writer of 1779, the senses, a build-up towards a moment of terror and wonder (5 pts) · organisation: place and date, salutation, the climb, the climax, a reflection, closing formula and signature (3 pts) · grammar: inverted conditionals, verb patterns, accuracy (4 pts) · vocabulary and register: words of fear and awe, collocations of intensity, no contractions or modern slang (3 pts).

Tabella V3.2 Griglia di valutazione della verifica di fine parte III.

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); Scots into English (4); devices (4); form (3); PEE paragraph (8: content 5, language 3)	25
Language	12–17	inverted conditionals (4); verb patterns of permission and prevention (5); phrasal and Latinate verbs (4); phrasal nouns (3); error correction (5); 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 voice (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 British society from 1740 to 1800 — ranks, marriage and property, sensibility, the last Jacobite rising — and the Industrial, American and French revolutions and the campaign against the slave trade, with the key dates;
- explain the epistolary novel, the omniscient narrator, the pamphlet, the slave narrative, Graveyard poetry, the sublime, the Ossian controversy and the Gothic novel;
- analyse a letter, a prose argument and a poem — narrative position, rhetoric, elegiac quatrains, Scots and its glosses;
- use inverted conditionals, verbs of permission, obligation and prevention with the right pattern, phrasal verbs by the meaning of their particles, Latinate verbs in a formal register and phrasal nouns;
- compare these works with their classical models and Italian parallels — Aristotle on Homer's lost *Margites*, Livy's Roman republic (Publius, Cincinnatus, the Horatii), Pliny the Younger at Vesuvius; Goldoni, the Crusca, Beccaria, Foscolo and Cesarotti;
- write a letter in character, a formal letter of complaint and a descriptive piece about a sublime place.

Mark the points with ✗ and go back to chapters 8–10: 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. A: the lost comic poem is the *Margites*, which, Aristotle says, "stands in the same relation to comedies as the *Iliad* and the *Odyssey* stand to tragedies"; the Preface does not name it (Parson Adams does, III.2), and modern scholars do not believe that Homer wrote it. (B reverses Aristotle, for whom comedy imitates people worse than ourselves; C and D are not in the passage.) (1 pt)

2. C: earlier English dictionaries existed (Cawdrey 1604, Bailey 1721); Johnson's was the first great one to show meanings through quotations. (1 pt)

3. B. (A is Paine's reply in *Rights of Man*; C is Wollstonecraft; D is Paine's *Common Sense*.) (1 pt)

4. C (the terrible thing behind the black veil is a wax figure). (1 pt)

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

6. Model answers. a Sensibility was a quick and delicate capacity to feel — for other people's suffering, for beauty, for right and wrong — and it was seen as a sign of virtue: heroines such as Pamela weep, and the same feeling produced charities such as the Foundling Hospital (1741). Wollstonecraft argued that the soft qualities it praised in women were "almost synonymous with epithets of weakness": they taught girls to please men instead of to think, and kept them in "perpetual childhood". b The colonies sent no members to the Parliament in London, so, they argued, it had no right to tax them. The Stamp Act (1765) was repealed in 1766 after protests and boycotts; the Tea Act led to the Boston Tea Party (16 December 1773); London closed the port of Boston; war began at Lexington and Concord (1775); Congress declared independence on 4 July 1776; after Yorktown (1781) Britain recognised the United States by the Treaty of Paris (1783). (2 × 5 pts: content 3, language 2)

7. a His plough has destroyed the mouse's nest — the coulter has cut through it — in late autumn, with winter coming (the title says November; "weary winter comin fast", l. 26). b He is sorry for her and does not want to hurt her ("I wad be laith to rin an' chase thee"); he says that man's power over nature has broken the "social union" between all living things, so the mouse is right to be afraid of him. c Because the mouse lives only in the present; the man remembers sad things in the past and fears the future that he cannot see. (3 × 2 pts)

8. a You need not run away so fast. b I would not like to run after you with a murderous ploughspade. c But, little mouse, you are not alone. d The best plans of mice and men often go wrong. (Accept equivalent wording.) (4 × 1 pt)

9. a *beastie*, *breastie* (also *Mousie*). b "crash!" (l. 29). c "weary winter" (l. 26) or "cruel coulter" (l. 29) (also accepted: "beneath the blast", l. 27). d "companion" and "fellow-mortal" (ll. 11–12). (4 × 1 pt)

10. a Six lines, rhyming *aaabab* (*dominion / union / opinion / companion* and *startle / mortal*); the pattern is often called the "Burns stanza". b Four in l. 1 (wee SLEEK-it COW-rin TIM-rous BEAS-tie) and two in l. 4 (wi' BICK-ering BRAT-tle). c "I'm truly sorry man's dominion" or "Has broken Nature's social union" (also l. 10 or l. 11). (3 × 1 pt)

11. Model answer: Burns begins with a tiny event, but he treats it with the sympathy that the culture of sensibility saw as a sign of virtue. The farmer calls himself the mouse's "poor, earth-born companion, / An' fellow-mortal": human beings and animals share the same fragile life, and man's "dominion" is the problem, not the solution. From the ruined nest the poem moves to a general truth, "The best laid schemes o' mice an' men / Gang aft a-gley", and ends with the man who fears the future. Ordinary country life, a voice in Scots and nature become poetry: the new interests of the pre-Romantic poets. (Accept other well-argued readings.) (8 pts)

12. a Had Pamela not kept a journal, Mr B. would never have changed his mind. b Should you require a copy of the letters, please write to the library. c Were it not for Hamilton's letters, we would know much less about the eruption of 1779. d Were the coach to arrive late again, the school would ask for a refund. (4 × 1 pt)

13. a from carrying · b to trade · c from buying · d to clean · e from writing (in informal British English also *stop Burns writing*). (5 × 1 pt)

14. a A committee of the Highland Society investigated the origin of the Ossian poems. b The number of tourists in the Wye Valley increased after 1782. c Equiano continued to campaign (continued campaigning) against the slave trade until his death. d Readers soon discovered that "Onuphrio Muralto" had never existed. (4 × 1 pt)

15. a outbreak · b upbringing · c outcome. (3 × 1 pt)

16. a Had Fielding not read *Pamela*… (no contraction with inversion) · b …prevented the ship from leaving the harbour · c Paine was allowed to speak… (*let* has no passive) · d …we had to put it off until the spring (the pronoun goes between verb and particle) · e Should you need any help… (5 × 1 pt)

17. a Had it not been for Johnson's letter, nobody would remember Lord Chesterfield today. (If it had not been for… / But for… accepted.) b The fog prevented us from seeing the crater, but the guide allowed us to carry on climbing (to continue the climb / to go on with the climb). (2 × 2 pts: 1 for the structure, 1 for the rest)

18. a T (England, Italy and Ireland) · b F (she learnt Irish, a Gaelic language; she had assumed that Scots was related to it) · c T ("his grandfather's kilt") · d DS · e F ("In Turin they had no haggis"). (5 × 1 pt)

19. a Because Scots is not a Celtic language like Irish: it grew out of the English spoken in the north in the Middle Ages, so many words are close to English (*gang* = go, *a'* = all), especially when the poem is read aloud. b She said that Burns had been about to go and work on a plantation in Jamaica, and that he knew the work there was done by enslaved people: we should remember it too. It was a serious thought in the middle of a happy, comic evening, and it linked the poet to the history of the slave trade (chapter 9). (2 × 2 pts)

20. a confess · b with great ceremony · c deeply moved. (3 × 1 pt)

21. a unforgettable · b impossible · c pride. (3 × 1 pt)

22. Model answer (about 250 words): *Naples, August 1779. — My dear Sister, I write by candlelight, with the ashes of Vesuvius still in my hair, and I beg you not to show this letter to our mother. Had she seen where I was last night, she would never have forgiven me. We set off from Resina at ten o'clock, on mules, with a guide called Gennaro and two boys carrying torches. For an hour we climbed in pitch darkness; the only sounds were the mules' hooves and, far above us, a low roar like the sea in a storm. Then the mountain opened. A column of fire rose from the summit, so vast and so bright that the whole sky turned red, and red-hot stones fell back on the cone with a noise I cannot describe. I confess I was utterly terrified, and yet I could not take my eyes away. Gennaro would not permit us to go further than a ridge of old lava, and I was not sorry; should you ever come to Naples, I promise you that from there the view is enough. I thought of the younger Pliny at Misenum, for the column spread out at the top exactly like his pine. Were I a poet, I would find better words. I can only say that I felt very small, and that I have never been so happy to be afraid. Pray tell no one at home, and burn this letter when you have read it. Your affectionate brother, Edward.*

Marking grid. Content and voice (5): 5 = a consistent writer of 1779 from date to signature, at least three senses, a clear build-up to the climax and a reflection (a classical memory such as Pliny is a bonus, not a requirement); 3 = the voice or the period slips in places, or the description is a list; 1 = a modern tourist's account. Organisation (3): place and date, salutation, climb, climax, reflection, closing formula and signature. Grammar (4): 4 = at least two correct inverted conditionals and one correct verb pattern (*permit / allow / prevent…*), few errors; 3 = a few errors that do not affect meaning; 2 = frequent errors or a required structure missing; 1 = many errors that affect meaning. Vocabulary and

register (3): same scale; deduct for contractions, modern slang or facts the writer could not know.

Under 180 or over 270 words: −2 pts.