VERIFICA

IV

Verifica di fine parte IV

Chapters 11–14 · 90 minutes · 100 points

English 4 · Parte IV · The Romantic Age · versione 1.0
Verifica: Verifica di fine parte IV · pagine 535–542 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Blake's "illuminated printing" (from about 1788) was a method in which… (1 pt)
   - **A.** a printer set the poems in metal type and an engraver added separate pictures
   - **B.** words and pictures were etched together on the same copper plate, printed together and coloured by hand
   - **C.** every copy was printed in colour from several plates, so all copies were identical
   - **D.** the lines of the design were cut into the copper and the ink was held below the surface

2. ● Mary Shelley calls her novel *The Modern Prometheus*. Which ancient text presents Prometheus as the MAKER of human beings, shaping them from earth mixed with rain water — the tradition her Victor follows most closely? (1 pt)
   - **A.** Hesiod, *Works and Days*
   - **B.** *Prometheus Bound*, attributed to Aeschylus
   - **C.** Diodorus Siculus, *Library of History*
   - **D.** Ovid, *Metamorphoses* I

3. ● What happened at "Peterloo", in Manchester, on 16 August 1819? (1 pt)
   - **A.** Cavalry charged a peaceful meeting for parliamentary reform; eighteen people were killed and hundreds injured.
   - **B.** Luddites broke into workshops at night and smashed the new knitting frames.
   - **C.** Lord Byron made his first speech in defence of the Nottinghamshire weavers.
   - **D.** Wellington's army and its Prussian allies defeated Napoleon for the last time.

4. ● The Great Reform Act (1832)… (1 pt)
   - **A.** gave the vote to every adult man in Britain
   - **B.** gave the vote to women who owned property
   - **C.** abolished most rotten boroughs and gave seats to the industrial towns, but the vote stayed with a minority of men
   - **D.** abolished slavery in most of the British Empire

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 lyric · 2 symbol · 3 Byronic hero · 4 negative capability · 5 free indirect speech · 6 historical novel — a a proud, moody outsider with a mysterious past and a secret guilt, who despises society and is both attractive and dangerous · b a novel in which invented, often ordinary characters live through real events of a past period · c a short poem in which a single voice expresses thoughts and feelings · d a concrete thing that stands for something larger without one fixed meaning · e a character's thoughts given in the narrator's third person and past tense, but with the character's own exclamations and questions and no reporting verb · f the ability to remain in uncertainties, mysteries and doubts without reaching irritably after fact and reason

6. ●●● Answer in 50–70 words each. (2 × 5 pts) a What did Wordsworth mean when he wrote that poetry “takes its origin from emotion recollected in tranquillity”, and how does “I wandered lonely as a cloud” show the process? b Who tells the story of *Frankenstein*, and in what order? Why is the novel often called the first work of science fiction, and why must the label be used with care?

Text Analysis (25 points)

Read a sonnet by John Keats (chapter 13). In October 1816 Keats, who did not read Greek, sat up most of a night with his friend Charles Cowden Clarke reading Homer in the English translation of the Elizabethan and Jacobean poet George Chapman (c. 1559–1634). He sent this sonnet to Clarke the next morning; it was printed in Leigh Hunt’s weekly *The Examiner* on 1 December 1816 and then in Keats’s first book, *Poems* (1817). Two notes help with the sestet. In 1781 the astronomer William Herschel, observing from Bath, discovered Uranus, the first planet ever found with a telescope. And Keats made a famous slip in line 11: the Spanish conqueror of Mexico was Hernán Cortés, but the first European to see the Pacific from a peak in Darien, in present-day Panama, was another Spaniard, Vasco Núñez de Balboa, in 1513.

Tabella V4.1 John Keats, “On First Looking into Chapman’s Homer” (written October 1816; *Poems*, 1817), complete. Text of H. E. Scudder (ed.), *The Complete Poetical Works and Letters of John Keats* (Boston and New York, 1899), as transcribed on en.wikisource.org; apostrophes typeset.

Much have I travell’d in the realms of gold,	1
And many goodly states and kingdoms seen;	
Round many western islands have I been	
Which bards in fealty to Apollo hold.	
Oft of one wide expanse had I been told	5
That deep-brow’d Homer ruled as his demesne:	
Yet did I never breathe its pure serene	
Till I heard Chapman speak out loud and bold:	
Then felt I like some watcher of the skies	
When a new planet swims into his ken;	10
Or like stout Cortez when with eagle eyes	
He star’d at the Pacific—and all his men	
Look’d at each other with a wild surmise—	
Silent, upon a peak in Darien.	14

Glosses. *realms* kingdoms · *goodly* fine, splendid · *bards* poets · *in fealty to Apollo* loyal to Apollo, the god of poetry, as a vassal is to his lord · *oft* often · *expanse* a wide area · *deep-brow'd* with a high, thoughtful forehead · *demesne* lands, estate (here it rhymes with *seen*) · *serene* (n.) clear, calm air · *ken* range of sight · *stout* brave, strong · *eagle eyes* sharp, keen eyes · *surmise* guess, wondering supposition · *Darien* the isthmus of Panama.

7. ● Answer the questions. (3 × 2 pts) a What are the "realms of gold" of line 1, and where has the speaker "travell'd"? b What had the speaker been told about in lines 5–6, and why had he never been able to "breathe its pure serene" before? c To which two experiences does he compare his first reading of Chapman in the sestet?

8. ●● Form. (4 × 1 pt) a Write the rhyme scheme. b What kind of sonnet is it, and how is it divided? c Where does the turn (volta) come, and what changes there? d How many syllables does line 14 have, and how must *Darien* be pronounced to rhyme with *ken* and *men*?

9. ●● Language. (4 × 1 pt) a Find three words or phrases in the octave that belong to the extended metaphor of travel and exploration. b Rewrite line 9 in normal word order and name the device Keats uses (chapter 3). c Find one example of enjambment in the sestet. d The last line begins with the word *Silent*, set apart by a comma after two dashes. What is the effect?

10. ●●● Context. (3 pts) a Why are the discovery of a new planet and the first sight of an unknown ocean suitable comparisons for a young poet's first real meeting with Homer? (2 pts) b Does Keats's mistake about Cortez spoil the poem? Give your opinion in one or two sentences. (1 pt)

11. ●●● Write a PEE paragraph (80–100 words): how does Keats turn the experience of reading into a voyage of discovery? Use two short quotations and link the sonnet to one idea of Part IV (the Romantic imagination, the wonder of the sublime, or the Romantics' love of the classical past). (8 pts: content 5, language 3)

Language (25 points)

12. ●● Open cloze. Read Giulia's message and write ONE word in each gap. (6 × 1 pt) Never (1) _____ I felt so tired as in the week before my exam! (2) _____ hard I tried, the conditionals kept escaping me. It was Marta (3) _____ saved me: she drew a grammar map of the whole biennio on the back of a pizza box. (4) _____ it not been for that box, I would have given up. My brother Marco was (5) _____ to come home from Milan to test me on Friday, but a train strike prevented him (6) _____ travelling.

13. ●● Choose the correct option. (5 × 1 pt) a The view from the top of Helvellyn was (very / fairly / absolutely / quite a) amazing. b In the fog we could (hardly / hard / not hardly / barely not) see the path. c (Whatever / However / No matter / Although) hard Victor worked, he could not forget the face of his creature. d (Little / A little / A few / Few) students in the club had read *Frankenstein* before, so for most of them the ending was a surprise. e The examiner insisted that every candidate (reads / will read / to read / read) the instructions twice.

14. ●●● Key-word transformations. Complete the second sentence so that it means the same as the first, using the word in capitals. Do not change the word given; use two to five words, including it. (6 × 1 pt) a Byron left England in 1816, and he did not see it again. NEVER → Byron left England in 1816; he _____ it again. b We had arranged to meet at the Spanish Steps at noon, but the bus was late. SUPPOSED → We _____ at the Spanish Steps at noon, but the bus was late. c If you need any help with the poem, please ask Mrs Hill. SHOULD → _____ any help with the poem, please ask Mrs Hill. d Because of his illness, Keats could not travel back to England. PREVENTED → His illness _____ back to England. e The silence of the ending impresses me most. WHAT → _____ the silence of the ending. f Shelley's boat had only just left Livorno when the storm broke. SOONER → No _____ Livorno than the storm broke.

15. ●●● Each sentence has one mistake. Correct it. (4 × 1 pt) a ✗ I like very much the poems of Keats. b ✗ No matter who wrote this letter was very angry. c ✗ We supposed to hand in the essay yesterday. d ✗ Never I have read such a frightening novel.

16. ●●● Translate into English. (2 × 2 pts) a Keats sarebbe morto a Roma tre mesi dopo, ma i suoi amici non se lo aspettavano. b Avremmo dovuto vederci alle cinque, ma la pioggia ci impedì di uscire.

Vocabulary and Reading (15 points)

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

The Link Reading Club Blog · Frankenstein Night · by Marta, Turin

We had read four novels together this year, and Prof.ssa Rossi said that our last meeting should end with a spark. So on a warm evening in June the Link held its first — and probably last — Frankenstein Night: the physics lab in Turin and Mrs Hill's classroom in Bristol, more than a thousand kilometres apart, joined by a camera and a slightly unreliable connection.

Bristol opened. Sam had switched off every light and lit a single candle, and he read the "dreary night of November" passage in a voice so low that our microphone could hardly catch it. Halfway through, it started to rain in Bristol, right on cue, and we could hear the drops against the windows. Nobody in Turin believed it was real. Callum swears it was.

Then it was our turn. Elena and I had spent two afternoons building a voltaic pile, as Volta described it in 1800: a column of zinc and copper discs, with pieces of cardboard soaked in salt water between them. I am supposed to be good at maths, but I had cut half the cardboard to the wrong size, so Elena did most of the work. With two cells, nothing happened. With five, the tiny red light on top began to glow — faintly, but it glowed. In Bristol they cheered as if we had brought somebody back from the dead. "It's alive!" Callum shouted, which is not in the novel at all: it comes from a film, as Mrs Hill reminded him at once.

The serious part came last. Giulia asked the question we had been arguing about since March: who is to blame, Victor or the creature? Sam defended the creature. Whatever he did later, Sam said, he was born innocent, and it was his creator who ran away from him on the very first night. Elena replied that suffering does not excuse murder, however unfairly the

world has treated you. I was supposed to stay neutral, as chair, but in the end I voted with Sam. The creature won by eleven votes to seven, with two of the Bristol group abstaining because, they said, a reading club has no right to try a monster.

What I will remember is not the vote. It is the second when the little light came on and both rooms went completely quiet, as if we were all waiting for something to open its eyes. Next year we start on the Victorians. Prof.ssa Rossi has promised us fewer monsters. I don't believe a word of it.

17. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a Frankenstein Night was the first meeting of the club this year. b Sam read the passage by candlelight. c The students in Turin were sure that the rain in Bristol was real. d Sam chose the passage himself. e Marta voted for the creature.

18. ●● Answer the questions. (2 × 2 pts) a Why did Mrs Hill correct Callum, and what does the cheering in Bristol show about the moment? b What were Sam's and Elena's arguments, and why did two Bristol students refuse to vote?

19. ● Find words or phrases in the post that mean: (3 × 1 pt) a at exactly the right moment (paragraph 2, two words) b shine with a weak, steady light (paragraph 3) c choosing not to vote (paragraph 4)

20. ●● Word formation. Complete with a word formed from the word in capitals. (3 × 1 pt) a Victor behaves in a completely _____ (RESPONSIBLE) way: he runs away from what he has made. b Quite _____ (EXPECT), it began to rain in Bristol in the middle of the reading. c Marta's _____ (NEUTRAL) as chair did not last until the end of the debate.

Writing (15 points)

21. ●●● Write a source-based essay (200–250 words) on the question "Do we still need nature as the Romantics did?". Use all three sources, name each one when you use it, quote briefly and exactly, connect the sources to each other and give your own answer. Source A — Wordsworth, "I wandered lonely as a cloud", ll. 23–24: "And then my heart with pleasure fills, / And dances with the Daffodils." Source B — In his *Guide to the Lakes* (fifth edition, 1835) Wordsworth hoped that visitors would treat the Lake District as "a sort of national property, in which every man has a right and interest who has an eye to perceive and a heart to enjoy"; the idea was later taken up by the founders of the National Trust (1895) and of the Lake District National Park (1951). Source C — At the end of *The Rime of the Ancient Mariner* the Mariner, punished by the whole of nature for killing an albatross, learns to love "both man and bird and beast". You may also refer to Virgil's praise of country life (*Georgics* II.458–460, chapter 12), but it does not replace any of the three sources. Use at least one structure from Part IV (an *-ever* word, a focusing adverb, *was to* or *be supposed to*) and one rhetorical or negative question. (15 pts)
Assessment criteria: content: all three sources used accurately and connected, a clear answer of your own (5 pts) · organisation: introduction with the question, one idea per paragraph, linkers, a conclusion that answers it (3 pts) · grammar: range and accuracy, the required structures (4 pts) · vocabulary and register: landscape and nature words, formal register, quotations short and exact (3 pts).

Tabella V4.2 Griglia di valutazione della verifica di fine parte IV.

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); form (4); language and devices (4); context (3); PEE paragraph (8: content 5, language 3)	25
Language	12–16	open cloze (6); multiple choice (5); key-word transformations (6); error correction (4); translation (4)	25
Vocabulary and Reading	17–20	true / false / doesn't say (5); questions (4); vocabulary (3); word formation (3)	15
Writing	21	content (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 1790s to 1837 — the war with France, enclosure, the Regency, Peterloo, the Reform Act — and Europe after Vienna, with the key dates;
- explain Romanticism and the work of Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Austen, Scott and Mary Shelley, and terms such as lyric, symbol, imagination and fancy, ode, negative capability, free indirect speech and the historical novel;
- analyse an unseen Romantic poem: its form (sonnet, rhyme scheme, metre), its images and its context;
- use the B2 grammar of the whole book — inversion, clefts, inverted conditionals, verb patterns, *-ever* words, adverbs of focus and degree, *was to* and *be supposed to* — and solve open cloze and key-word transformation tasks;
- compare these works with their classical models and Italian parallels — Horace's *Ars poetica* and Canova, Virgil's *Georgics*, Diodorus and "Ozymandias", the Parthenon Marbles, Prometheus in Hesiod, Aeschylus and Ovid; Berchet, Leopardi, Manzoni, Dante and Foscolo;
- write a source-based essay, a reflective essay, a personal statement and a timed B2 text.

Mark the points with ✗ and go back to chapters 11–14 — and, for the grammar, to the chapters listed in the grammar map of chapter 14. Then add them to your summer revision plan.

Soluzioni

1. B. (A describes an ordinary book of the time; C is wrong because each copy was coloured by hand, so no two are the same; D describes intaglio engraving, the opposite of relief etching.) (1 pt)

2. D: in *Metamorphoses* I.82–83 the son of Iapetus mixes earth with rain water and "shaped" (*finxit*) it into the image of the gods. (A: in Hesiod Prometheus steals fire, and it is Hephaestus who makes Pandora from earth and water, as a punishment; B: in *Prometheus Bound* he is the giver of fire and of all the arts; C: Diodorus is the likely source of "Ozymandias", not of Prometheus.) (1 pt)

3. A. (B: the Luddites, from 1811; C: Byron's speech in the House of Lords, 27 February 1812; D: Waterloo, 18 June 1815.) (1 pt)

4. C. (Most adult men and all women remained without a vote; slavery was abolished by an Act of 1833.) (1 pt)

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

6. Model answers. a A poem begins with a strong experience, but it is not written in the heat of the moment: later, in calm, the poet remembers it, and while he contemplates the memory a new emotion, "kindred" to the first, arises — only then does he write. The poem follows the stages: the walk by Ullswater in 1802 (written 1804), then the poet on his "couch" in a "pensive mood", when the daffodils "flash upon that inward eye" and his heart "dances with the Daffodils". b The novel is a nested frame narrative: Walton writes letters to his sister, Margaret Saville; inside them Victor tells his story; inside Victor's story the creature tells his own. It imagines a scientific discovery that had not been made — giving life to dead matter — and asks what it would mean, so it is often called the first work of science fiction; but the term became common only in the twentieth century, and Mary Shelley would have called her book a romance or a ghost story. It is also a Gothic novel. (2 × 5 pts: content 3, language 2)

7. a The realms of gold are the world of poetry and literature, "gold" because of its value; he has travelled in it by reading many poets — the "western islands" held by poets loyal to Apollo. b He had often heard of the "wide expanse" ruled by Homer, Homer's poetry; he could not "breathe its pure serene" because he could not read Greek and had never met a translation that made him feel its power, until he "heard Chapman speak out loud and bold". c To an astronomer who sees a new planet appear in his telescope, and to an explorer (Cortez) and his men who see the Pacific for the first time from a mountain in Darien. (3 × 2 pts)

8. a *abba abba cdcdcd* (gold / hold / told / bold; seen / been / demesne / serene; skies / eyes / surmise; ken / men / Darien). b A Petrarchan (Italian) sonnet: an octave and a sestet. c At line 9 ("Then felt I…"): the octave tells what the speaker had read and heard; the sestet tells what he felt, through two similes of discovery. d Ten syllables (SI-lent, u-PON a PEAK in DAR-i-EN); *Darien* has three syllables and must carry a beat on its last syllable, *-en*, to rhyme with *ken* and *men*. (4 × 1 pt)

9. a Any three of: *travell'd*, *realms*, *states and kingdoms*, *western islands*, *wide expanse*, *demesne*. b "Then I felt like some watcher of the skies": inversion (also accepted: literary inversion of verb and subject). c "all his men / Look'd" (ll. 12–13); also accepted: "skies / When…" (ll. 9–10) or "when with eagle eyes / He star'd" (ll. 11–12). d After the excitement of the dashes, the sentence ends in silence: the discoverers are too amazed to speak, and the poem itself stops speaking — the word isolates a moment of awe. (4 × 1 pt)

10. a Both are sudden, overwhelming discoveries of something vast that already existed but was unknown to the observer — a new world opening before

the eyes; Homer, too, had been there for centuries, and the young poet discovers him at once, with wonder (2 pts). b Open answer: most readers think the slip does not matter, because the poem is about the feeling of discovery, not about history (Balboa's name would change nothing in the image); others note the irony of a poem about discovery that contains an error (1 pt for a clear, justified opinion).

11. Model answer: Keats presents reading as a journey into new lands. The octave describes his past reading as travel through "the realms of gold" and "western islands", but Homer's "wide expanse" remained closed until Chapman spoke "out loud and bold". The sestet then turns reading into discovery: he feels "like some watcher of the skies / When a new planet swims into his ken", and like the explorers who stare at the Pacific, "Silent". The vastness and the speechless awe recall the Romantic sublime, and the passion for Homer shows the Romantics' love of the classical past, discovered through the imagination. (Accept other well-argued readings.) (8 pts)

12. 1 had · 2 However · 3 who (also *that*) · 4 Had · 5 supposed (also *meant*, *due*, *going*, *planning*, *hoping*, *expected*) · 6 from. (6 × 1 pt)

13. a absolutely · b hardly · c However · d Few · e read (mandative subjunctive; BrE *should read* would need two words). (5 × 1 pt)

14. a was never to see (also *never saw*: correct, though it does not use *was to*) · b were supposed to meet · c Should you need · d prevented Keats from travelling (also *prevented him from travelling*) · e What impresses me most is · f sooner had Shelley's boat left (also *sooner had the boat left*). (6 × 1 pt)

15. a I like Keats's poems very much / I really like Keats's poems (no adverb between verb and object) · b Whoever wrote this letter was very angry (*no matter who* cannot be the subject) · c We were supposed to hand in the essay yesterday · d Never have I read such a frightening novel (inversion after the negative adverb). (4 × 1 pt)

16. a Keats was to die in Rome three months later, but his friends did not expect it (also *would die*; ✗ *would have died*). b We were supposed (meant) to meet at five, but the rain prevented us from going out (also *stopped us (from) going out*). (2 × 2 pts: 1 for the structure, 1 for the rest)

17. a F (it was the last meeting) · b T ("a single candle") · c F ("Nobody in Turin believed it was real") · d DS · e T ("in the end I voted with Sam"). (5 × 1 pt)

18. a Because "It's alive!" is not in the novel: it comes from a film. The cheering shows that the tiny light felt like a creation scene — as if they had brought someone back from the dead, like Victor. b Sam: the creature was born innocent, whatever he did later, and his creator abandoned him on the first night, so Victor is to blame. Elena: suffering does not excuse murder, however unfairly the world has treated you. Two Bristol students abstained because they thought a reading club had no right to try a monster. (2 × 2 pts)

19. a on cue · b glow · c abstaining. (3 × 1 pt)

20. a irresponsible · b unexpectedly · c neutrality. (3 × 1 pt)

21. Model answer (about 250 words): *Do we still need nature as the Romantics did? Two centuries ago Wordsworth and Coleridge turned to nature as a teacher. Today most of us live in cities and see the countryside through a screen; it is worth asking whether their idea still means anything. Source A shows that, for Wordsworth, nature did not only please the eye: years after his walk, the memory of the daffodils still fills his heart "with pleasure". Nature, in other words, becomes part of the mind and can repair it in difficult moments. Source C goes further. The Mariner is punished by the whole of nature for one thoughtless act, and he is saved only when he learns to love "both man and bird and beast". Read today, it sounds like a warning about our careless treatment of the planet. Virgil had said something similar: his farmers would be happy beyond measure "if only they knew their blessings". Source B, finally, shows that the Romantic idea had practical results. Wordsworth hoped that the Lakes would be "a sort of national property", open to anyone with "an eye to perceive"; his hope was to become the National Trust and a national park. Whatever we think of Romantic poetry, we still walk in landscapes that it helped to protect. Isn't*

that the best proof that we need nature as much as the Romantics did? In conclusion, the sources suggest that nature is still a teacher, a protection and a responsibility — perhaps more than ever.

Marking grid. Content (5): 5 = all three sources used accurately, named and connected, with a clear answer (a well-used reference to Virgil is a bonus, not a requirement); 3 = one source only listed, or no clear answer; 1 = sources ignored or misquoted. Organisation (3): introduction with the question, one idea per paragraph, linkers, a conclusion that answers it. Grammar (4): 4 = the required structures used correctly, 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 outside the rhetorical question and for inexact quotations. Under 180 or over 270 words: −2 pts.