VERIFICA

Verifica di fine parte I

Chapters 1–4 · 90 minutes · 100 points

English 5 · Parte I · The Victorian Age · versione 1.0
Verifica: Verifica di fine parte I · pagine 141–148 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Where was the Great Exhibition of 1851 held? (1 pt)
   - **A.** in the Houses of Parliament
   - **B.** in Manchester's new town hall
   - **C.** in the Crystal Palace in Hyde Park
   - **D.** in the British Museum

2. ● Tennyson's line "Nature, red in tooth and claw" (*In Memoriam* LVI) was published… (1 pt)
   - **A.** in 1850, nine years before Darwin's *On the Origin of Species*.
   - **B.** in 1859, as a reply to Darwin.
   - **C.** in 1869, after the Oxford debate.
   - **D.** in 1886, with *Jekyll and Hyde*.

3. ● Under which names did Charlotte, Emily and Anne Brontë first publish their work? (1 pt)
   - **A.** George, Ellis and Acton Eliot
   - **B.** Currer, Ellis and Acton Bell
   - **C.** Currer, Emily and Anne Bell
   - **D.** Charles, Edward and Arthur Brontë

4. ● Who first used the label "Victorian compromise"? (1 pt)
   - **A.** Queen Victoria, in a speech of 1851
   - **B.** Charles Dickens, in *Hard Times*
   - **C.** John Stuart Mill, in *Utilitarianism*
   - **D.** later critics and historians, looking back on the age

5. ● Which statement about Wilde's Preface to *The Picture of Dorian Gray* is correct? (1 pt)
   - **A.** It was written by Lord Henry Wotton.
   - **B.** It appeared in the magazine version of July 1890.
   - **C.** It ends with the aphorism "All art is quite useless."
   - **D.** It argues that every book should teach a moral.

6. ● Match each author (1–6) with a work (a–f) and its date. (6 × 1 pt: a point for each correct author–work–date line) 1 Charles Dickens · 2 Alfred Tennyson · 3 Robert Browning · 4 Matthew Arnold · 5 Charlotte Brontë · 6 Robert Louis Stevenson — a "Dover Beach" · b *Jane Eyre* · c *Strange Case of Dr Jekyll and Mr Hyde* · d *Hard Times* · e "My Last Duchess" · f "Ulysses" — dates: 1842 (twice) · 1847 · 1854 · 1867 · 1886.

7. ●● True or false? Correct the false statements. (4 × 1 pt) a The phrase “survival of the fittest” was coined by Darwin in the first edition of the *Origin*. b *Wuthering Heights* is told mainly by two narrators, Lockwood and Nelly Dean. c In Stevenson’s novel, Hyde is Jekyll’s younger brother. d After the reviews of *Jude the Obscure* (1895) Thomas Hardy turned from the novel to poetry.

8. ●●● Answer in 50–70 words: What is meant by the “Victorian compromise”? Give two examples from different chapters of Part I. (5 pts)

Text Analysis (25 points)

Read the opening of chapter 3 of Charles Dickens’s *Little Dorrit*, which appeared in monthly parts in 1855–1857. Arthur Clennam has just come back to London after many years abroad. In Victorian London museums, galleries and most places of entertainment were closed on Sundays, the one day off for most workers.

Tabella V1.1 Charles Dickens, *Little Dorrit*, Book the First, ch. 3, “Home” (opening). Text of Project Gutenberg eBook #963, checked against Wikisource. […] marks a cut.

It was a Sunday evening in London, gloomy, close, and stale. Maddening church bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick-and-mortar echoes hideous. Melancholy streets, in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows, in dire despondency. In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking, tolling, as if the Plague were in the city and the dead-carts were going round. Everything was bolted and barred that could by possibility furnish relief to an overworked people. No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world—all *taboo* with that enlightened strictness, that the ugly South Sea gods in the British Museum might have supposed themselves at home again. Nothing to see but streets, streets, streets. Nothing to breathe but streets, streets, streets. Nothing to change the brooding mind, or raise it up. Nothing for the spent toiler to do, but to compare the monotony of his seventh day with the monotony of his six days, think what a weary life he led, and make the best of it—or the worst, according to the probabilities.

At such a happy time, so propitious to the interests of religion and morality, Mr Arthur Clennam, newly arrived from Marseilles by way of Dover, and by Dover coach the Blue-eyed Maid, sat in the window of a coffee-house on Ludgate Hill. […]

Glosses. *close*: airless, heavy · *stale*: no longer fresh · *maddening*: driving you mad · *dissonance*: a harsh mixture of sounds · *brick-and-mortar echoes*: the echoes thrown back by the buildings · *penitential garb*: the clothes of a person doing penance · *steeped*: soaked · *dire despondency*: terrible hopelessness · *thoroughfare*: a main street · *doleful*: sad · *tolling*: ringing slowly, as for a funeral · *dead-carts*: carts that collected the bodies of the dead in a plague · *bolted and barred*: locked · *furnish relief*: give rest or pleasure · *taboo*: forbidden (a word from the Pacific islands) · *South Sea gods*: carved images of gods from the Pacific islands · *brooding*: full of dark thoughts · *spent toiler*: exhausted worker · *propitious*: favourable · *coach*: a horse-drawn passenger vehicle · *Ludgate Hill*: a street near St Paul’s Cathedral.

9. ● Answer the questions. (3 × 2 pts) a Where and when does the chapter open? Give three details. b What does the narrator say about the church bells? Give two details and say what they suggest. c What is closed on Sunday, and who suffers most from it?

10. ● Find in the text: (4 × 1 pt) a a simile that compares the Sunday streets to a city struck by an epidemic · b a phrase in which the narrator ironically praises what he is attacking · c a comparison with a distant, non-European culture · d a phrase that describes the worker.

11. ●● Sentences without verbs. (4 pts) a Copy three sentences that have no finite (main) verb. (2 pts) b Several sentences in the second half of the first paragraph begin with *No…* or *Nothing…* and have no main verb. What effect does this create? (2 pts)

12. ●● Repetition. The word *Nothing* begins four sentences in a row, and "streets, streets, streets" appears twice. Name the device used at the beginning of the sentences (English 4, chapter 11) and explain the effect of the two repetitions in one or two sentences. (2 pts)

13. ●● Compare this passage with Dickens's description of Coketown in chapter 1 (T2). Give two similarities in the way Dickens describes a city. (2 × 2 pts)

14. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words): "In this passage Dickens attacks a Sunday that is respectable but cruel." Quote at least two phrases, and think of the "Victorian compromise" (chapter 1). (5 pts)

Language (25 points)

15. ● Tense choice in writing about literature (chapter 1). Choose the correct form. (5 × 1 pt) a In *Hard Times* Gradgrind *demands / demanded* nothing but facts. b Dickens *works / worked* in a blacking factory when he was twelve. c Since 1847 *Jane Eyre inspired / has inspired* many rewritings. d In the last chapter Jekyll *explains / explained* how he made the drug. e Wilde *has died / died* in Paris in 1900.

16. ● Concessive clauses (chapter 2). Rewrite each sentence beginning with the words given. (5 × 1 pt) a Although Tennyson admired science, he feared its message. → *Much as…* b Although it may seem strange, Hardy preferred poetry to prose. → *Strange as…* c However hard Jekyll tried, he could not control Hyde. → *Try as…* d Although the Duke is charming, he is also frightening. → *Charming though…* e It is true that Arnold doubted; even so, he never stopped writing about faith. → *Admittedly, …*

17. ●● Modal nuances (chapter 3). Complete with *might as well · could hardly · should · needn't · dare*. (5 × 1 pt) a It is natural that Jane _____ rebel against Mrs Reed. b How _____ you speak to me like that! c The last train has gone, so we _____ walk home. d Jane _____ believe her ears when Rochester proposed. e You _____ bring the book tomorrow: I've found another copy.

18. ●● Absolute constructions (chapter 4). Rewrite each sentence with an absolute construction (no conjunction). (5 × 1 pt) a When the exhibition was over, the Crystal Palace was moved to Sydenham. b Because the night was foggy, nobody saw Hyde. c Jane left Thornfield, and her heart was breaking. d After *In Memoriam* had been published, Tennyson became Poet Laureate. e Since it was Sunday, the factories were silent.

19. ●●● Key-word transformations. Complete the second sentence so that it means the same as the first, using the word given. Use two to five words, including the word given. (5 × 1 pt) a Dickens didn't start writing novels until he had worked as a journalist. (ONLY) · _____ as a journalist did Dickens start writing novels. b It's possible that Browning's Duke had his wife killed. (MAY) · Browning's Duke _____ his wife killed. c Although she was poor, Jane did not want Rochester to buy her expensive dresses. (DESPITE) · Jane did not want Rochester to buy her expensive dresses _____ poor. d People believe that Stevenson dreamed some scenes of the story. (BELIEVED) · Stevenson _____ some scenes of the story. e What I admire most in Wilde is his wit. (IT) · _____ I admire most in Wilde.

Vocabulary and Reading (15 points)

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

Link Reading Club · Two Cities in One · posted by Callum, Sunday 17 November

A Since Giulia's visit at the beginning of the month I have been seeing Edinburgh through her eyes, and through Stevenson's. She arrived with a list: the house where he grew up, the gallery talk, and "a real Jekyll and Hyde street". I told her that the whole city is one. Edinburgh has two faces. On one side of the valley stands the Old Town, a medieval ridge of tall stone tenements and narrow alleys called closes, running steeply down from the Royal Mile. On the other side lies the New Town, built from the 1760s onwards in elegant straight streets and squares for families who could afford to leave the crowded old centre.

B Stevenson grew up in the New Town, in a comfortable, respectable house. As a student, however, he spent his nights in the taverns of the Old Town, among sailors, students and people his parents would never have invited to dinner. Biographers often say that he lived a kind of double life himself.

C The city also gave him a real double. In the eighteenth century William Brodie was a deacon of his guild and a respected cabinet-maker whose work took him into the best houses, where he could copy the keys. At night he robbed the same houses. After a failed robbery he fled abroad, but he was caught, tried and hanged in 1788. Stevenson knew the story from childhood, and years later he wrote a play about him.

D On our last evening Giulia and I joined a guided walk through the closes. The guide, a cheerful history student, told us that the Old Town was so overcrowded in Victorian times that disease spread fast, while the New Town, five minutes away, had wide windows and clean air. "Respectability had an address," he said. Giulia wrote that sentence in her notebook at once.

E What struck me most was how close the two cities are. You can walk from one to the other in the time it takes to read a page of Stevenson. Maybe that is the real lesson of *Jekyll and Hyde*:

the other self is never far away; it lives just across the valley. Sam, Aoife — next time you are here, I'll take you down the closes. Bring a torch.

20. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a Giulia came to Edinburgh with a list of places she wanted to see. b The New Town is older than the Old Town. c Stevenson's parents knew where he spent his nights. d Brodie robbed some of the houses he had worked in. e The guide on the walk was a history student.

21. ●● Match each paragraph (A–E) with a heading (1–6). There is one extra heading. (5 × 1 pt) 1 A respectable criminal · 2 A short walk between two worlds · 3 A divided city · 4 How the Old Town was rebuilt · 5 A student's nights · 6 Health and wealth

22. ● Find words in the post that mean: (5 × 1 pt) a tall buildings divided into flats (paragraph A) · b narrow passages between buildings (paragraph A) · c a place where people drink alcohol (paragraph B) · d a person who makes fine furniture (paragraph C) · e with too many people living in it (paragraph D)

Writing (15 points)

23. ●●● Choose ONE task and write 250–300 words. (15 pts) a **A character analysis essay** (chapter 3): "A character who changes." Choose one character from Part I (Gradgrind, Jane Eyre, Heathcliff, Dr Jekyll, Dorian Gray) and analyse his or her development, with an introduction, two body paragraphs and a conclusion, and at least two short quotations or precise references. b **A short story** (chapter 4) that begins with the sentence "The fog came down at four o'clock, and by five nobody in the street could see their own hands." and ends with a twist. Use narrative tenses and at least one absolute construction. Assessment criteria: see Tabella V1.2.

Tabella V1.2 Griglia di valutazione della prova di scrittura (15 punti).

Criterion	Points	What earns full marks
Task and content	4	the task chosen is fully answered; ideas are relevant and developed; references to the texts (essay) or a prepared twist (story)
Organisation	4	clear paragraphs; introduction and conclusion (essay) or a beginning, a build-up and an ending (story); cohesive links
Language range	4	varied vocabulary and B2 structures from Part I: tense choice, concessive clauses, modals, absolute constructions
Accuracy	3	few errors, none that obscures the meaning; spelling and punctuation correct; 250–300 words

LEARNING TO LEARN

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

- describe Victorian Britain from Victoria's accession to her death — industry and poverty, science and faith, the woman question, the late Victorian city — with the key dates;
- outline the works of Dickens, Tennyson, Browning, Arnold, the Brontës, George Eliot, Stevenson, Hardy and Wilde, and explain the main literary terms of Part I;
- analyse an unseen Victorian text — its setting, images, repetitions and sentence structure — and write a PEE paragraph about it;
- choose the right tense when I write about literature, and use concessive clauses, modal nuances and absolute constructions;
- read a blog post and answer true / false / doesn't say, matching and vocabulary questions;
- write a character analysis essay or a short story of 250–300 words.

Now check your test. In which section did you lose most points? Go back to that chapter, read its Sintesi again and add to your quotation bank (chapter 2) one quotation from Part I and one Latin or Greek passage that it recalls. Then redo two exercises from that chapter before you start Part II.

Soluzioni

1. C (Hyde Park, 1851).

2. A (1850; the *Origin* appeared on 24 November 1859).

3. B.

4. D (it is a critics' label, not a Victorian phrase).

5. C (the Preface was added for the book of 1891; the aphorisms are Wilde's, outside the story).

6. 1 d 1854 · 2 f 1842 ("Ulysses", in *Poems*, 1842) · 3 e 1842 (*Dramatic Lyrics*) · 4 a 1867 · 5 b 1847 · 6 c 1886.

7. a F — it is Herbert Spencer's phrase (1864), adopted by Darwin only in the fifth edition (1869). b T. c F — Hyde is Jekyll himself, transformed by a drug: one body, two selves. d T.

8. Model answer: a label used by later critics for the way the Victorians combined faith in progress, prosperity and respectability with poverty, inequality and hypocrisy, and lived with the contradiction. Examples: the Great Exhibition (1851) beside the slums and cholera of the industrial cities (chapter 1); Jekyll's respectable public life hiding a second self (chapter 4); the ideal of the "angel in the house" beside women's lack of rights (chapter 3). Marking: definition 2, two examples 2, language 1.

9. a In London, on a Sunday evening; the air is "gloomy, close, and stale"; church bells are ringing everywhere; the streets are dressed in soot (any three; 2 pts). b They are "maddening" and out of tune ("all degrees of dissonance, sharp and flat, cracked and clear"), and they ring in every street "as if the Plague were in the city": they suggest death and gloom, not joy or faith (2 pts). c Everything that "could by possibility furnish relief to an overworked people" — pictures, animals, plants and flowers, the "wonders of the ancient world" (galleries, gardens, museums); the workers, who have only this one free day, suffer most (2 pts).

10. a "as if the Plague were in the city and the dead-carts were going round" · b "that enlightened strictness" (also: "At such a happy time, so propitious to the interests of religion and morality") · c "the ugly South Sea gods in the British Museum might have supposed themselves at home again" (London's Sunday rules are as strict as an island *taboo*) · d "the spent toiler" (also: "an overworked people").

11. a Any three of: "No pictures, no unfamiliar animals, … at home again." · "Nothing to see but streets, streets, streets." · "Nothing to breathe but streets, streets, streets." · "Nothing to change the brooding mind, or raise it up." · "Nothing for the spent toiler to do, but to compare … according to the probabilities." (2 pts) b The verbless sentences read like a list of what is missing: nothing happens and nothing moves, so the style itself becomes empty and monotonous, like the Sunday it describes; their short, heavy rhythm also sounds like an angry voice rather than a calm description. (2 pts)

12. Anaphora (repetition at the beginning of successive sentences) (1 pt). The repetitions hammer in the emptiness of the day: "Nothing" lists what the workers are denied, and "streets, streets, streets" traps the reader, as the workers are trapped, in an endless, identical city (1 pt).

13. Any two, 2 pts each: monotony and sameness (Coketown's streets "all very like one another", "every day the same as yesterday and to-morrow"; here "streets, streets, streets" and "the monotony of his seventh day" and "of his six days"); a city blackened by smoke and soot (Coketown's "serpents of smoke", "unnatural red and black"; here the "penitential garb of soot"); comparisons that make the city sick or monstrous (the elephant "in a state of melancholy madness"; the Plague and the dead-carts); repetition and rhythm used as satire; in both, an idea imposed from above (Fact; a joyless religion) weighs on the workers.

14. Model: Point — Dickens shows that the Victorian Sunday, meant to honour religion and morality, punishes the poor. Evidence — the bells are “maddening” and sound “as if the Plague were in the city”; everything that could “furnish relief to an overworked people” is “bolted and barred”, and the narrator calls this “that enlightened strictness” and “such a happy time, so propitious to the interests of religion and morality”. Explanation — the irony turns respectable words against themselves: the rule looks pious but leaves the “spent toiler” nothing but “streets, streets, streets”, so respectability becomes a form of cruelty — the hypocrisy that the label “Victorian compromise” describes. Marking: point 1, evidence 2, explanation and language 2.

15. a demands (literary present) · b worked (life of the author) · c has inspired (lasting influence) · d explains (what happens in the text) · e died (past event with a date).

16. a Much as Tennyson admired science, he feared its message. b Strange as it may seem, Hardy preferred poetry to prose. c Try as he might, Jekyll could not control Hyde. d Charming though the Duke is, he is also frightening. e Admittedly, Arnold doubted; even so, he never stopped writing about faith. (Accept close variants.)

17. a should · b dare · c might as well · d could hardly · e needn’t.

18. a The exhibition over, the Crystal Palace was moved to Sydenham. b The night being foggy, nobody saw Hyde. c Jane left Thornfield, her heart breaking. d *In Memoriam* (having been) published, Tennyson became Poet Laureate. e It being Sunday, the factories were silent. (Each correct absolute with its own subject and a comma: 1 pt.)

19. a Only after he had worked / Only after working · b may have had · c despite being · d is believed to have dreamed · e It is his wit (that / which).

20. a T · b F (the New Town was built from the 1760s, after the medieval Old Town) · c DS (we know only that he spent them in the taverns and that his parents would not have invited those people to dinner) · d T (his work took him into the best houses, where he copied the keys, and at night he robbed them) · e T.

21. A 3 · B 5 · C 1 · D 6 · E 2 (extra: 4).

22. a tenements · b closes · c tavern(s) · d cabinetmaker · e overcrowded.

23. See the marking grid in Tabella V1.2. Essay — model plan: introduction (the character and the change, thesis); paragraph 1: the character at the start, with a quotation; paragraph 2: the turning point and the end, with a quotation; conclusion: what the change says about the novel’s theme (e.g. Gradgrind learns that facts are not enough when his children’s lives collapse). Story — a single setting, suspense in steps, a twist prepared by clues.