VERIFICA

II

Verifica di fine parte II

Chapters 5–7 · 90 minutes · 100 points

English 5 · Parte II · America, Empire and War · versione 1.0
Verifica: Verifica di fine parte II · pagine 253–260 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● The Emancipation Proclamation of 1 January 1863… (1 pt)
   - **A.** abolished slavery in the whole of the United States
   - **B.** declared free the slaves in the states fighting against the Union
   - **C.** ended the Civil War
   - **D.** was approved as the Thirteenth Amendment to the Constitution

2. ● At the Berlin Conference of 1884–1885… (1 pt)
   - **A.** the African kingdoms signed treaties with Britain
   - **B.** Leopold II gave the Congo to Belgium
   - **C.** the European powers set rules for dividing Africa, with no African present
   - **D.** the Boer War was brought to an end

3. ● In *Heart of Darkness*, Marlow tells his story… (1 pt)
   - **A.** in letters to Kurtz's fiancée
   - **B.** to his friends on a yawl anchored on the Thames
   - **C.** in a report for the Company in Brussels
   - **D.** in a diary found after his death

4. ● Wilfred Owen was killed… (1 pt)
   - **A.** on the first day of the Somme
   - **B.** in the gas attack at Ypres
   - **C.** at Gallipoli, like Brooke
   - **D.** a week before the Armistice

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 Transcendentalism · 2 slant rhyme · 3 colonial novel · 4 literary impressionism · 5 war poetry · 6 pararhyme — a two words whose sounds are close but not identical, as in Dickinson · b a movement that trusted intuition, nature and the individual · c the same consonants with a different stressed vowel · d a novel set in the colonies that reflects or questions the colonial view · e presenting events as they are perceived, so that their meaning comes late · f poetry about the experience of war, especially by the soldiers of 1914–1918

6. ●●● Answer in 40–60 words each. (2 × 5 pts) a Why did the American Civil War become, from 1863, a war against slavery? b Brooke and Owen were both officers who wrote about death in war. Why do their poems see it so differently?

Text Analysis (25 points)

Read this short poem by Wilfred Owen. Like most of his poems, it was printed only after his death, in *Poems* (1920). A boy — a new recruit — is being handed the weapons of war.

Tabella V2.1 Wilfred Owen, "Arms and the Boy", complete. Text of *Poems* (London, 1920), checked on the scan of the 1920 edition on Wikimedia Commons and on Project Gutenberg eBook #1034; spacing before punctuation modernised. Later editions, based on Owen's manuscripts, differ in lines 5–8 (for example *nuzzle* for *muzzle*).

Let the boy try along this bayonet-blade	
How cold steel is, and keen with hunger of blood;	
Blue with all malice, like a madman's flash;	
And thinly drawn with famishing for flesh.	
Lend him to stroke these blind, blunt bullet-heads	5
Which long to muzzle in the hearts of lads.	
Or give him cartridges of fine zinc teeth,	
Sharp with the sharpness of grief and death.	
For his teeth seem for laughing round an apple.	
There lurk no claws behind his fingers supple;	10
And God will grow no talons at his heels,	
Nor antlers through the thickness of his curls.	

Glosses. *try*: test, feel · *keen*: sharp; also eager · *malice*: the wish to harm · *flash*: sudden gleam · *thinly drawn*: beaten out thin; also pulled from its sheath · *famishing*: starving · *blunt*: not sharp · *muzzle*: here, push the nose into · *cartridges*: cases holding a bullet and its powder · *lurk*: hide · *supple*: soft and flexible · *talons*: the claws of a bird of prey · *antlers*: the branched horns of a deer.

7. ● Answer briefly. (4 × 2 pts) a Which three weapons is the boy given or shown in stanzas 1–2? b In lines 2–4, is the bayonet described as a tool or as a living creature? Quote two words. c According to stanza 3, what are the boy's teeth made for? d Which three natural weapons does the boy not have (lines 10–12), and what do they have in common?

8. ●● Find in the text: (4 × 1 pt) a a personification of a weapon in stanza 1; b two pairs of words that make a pararhyme in lines 1–4; c an example of alliteration in line 5; d two compound nouns written with a hyphen.

9. ●● Form and language. (3 × 1 pt) a How is the poem built (stanzas, lines), and where does it turn? b The title echoes the first words of Virgil's *Aeneid*, *Arma virumque cano* — "Arms and the man I sing" in Dryden's translation. What has Owen changed, and with what effect? c Who seems to speak the imperatives "Let…", "Lend…", "give…", and what is their tone?

10. ●●● Compare "Arms and the Boy" with "Dulce et Decorum Est" in 50–60 words: the situation, the speaker's feeling, and whom the poem addresses. (5 pts)

11. ●●● Write a PEE paragraph (90–110 words): *How does Owen contrast the weapons and the boy in "Arms and the Boy"?* (5 pts)

Language (25 points)

12. ● Rewrite in British English: change the words, spellings or grammar that are typically American. (5 × 1 pt) a I've gotten a new apartment near the center. b We're meeting on the weekend to discuss the color of the posters. c The truck broke down in the fall. d The memorial was unveiled on November 11, 1920. e Did you eat yet? (meaning: *have you eaten?*)

13. ●● Choose the reporting verb that fits the writer's stance. (5 × 1 pt) a Achebe (*argues / admits / dismisses*) that Conrad's Africa is only a background for Europe's drama — and he gives his reasons. b Some readers (*show / claim / acknowledge*) that Marlow speaks for Conrad, but they offer little evidence. c The historian (*shows / suggests / denies*), with the Company's own documents, that rubber quotas were enforced by violence — the evidence leaves no doubt. d The author (*acknowledges / insists / argues*) that her first edition contained an error, and thanks the reader who found it. e Many critics (*dismiss / maintain / suggest*) the idea that "The Soldier" is only propaganda: they think it is sincere.

14. ●● Quote correctly. Shorten the quotation with an ellipsis in square brackets and change or complete it with square brackets so that it fits the sentence. (3 × 1 pt) Original (Marlow): "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much." a Marlow admits that "[t]he conquest of the earth […] ___" (cut the relative clause and finish the quotation correctly). b Rewrite: Marlow says that conquest "mostly means the taking it away from those who have a different complexion" — replace *it* with what it refers to, in square brackets. c When do you write *[sic]*? Give one sentence.

15. ●● Make a compound adjective and complete the sentence. (4 × 1 pt) a a speech that lasted two minutes → a ___ speech · b a city torn by war → a ___ city · c a lieutenant who was 25 years old → a ___ lieutenant · d a story that breaks your heart → a ___ story.

16. ●● Euphemism. Say plainly what each expression means. (3 × 1 pt) a "Private Taylor has given his life for his country." b "The district was *pacified* before the rubber quotas were met." c "Our gallant lads went west at dawn."

17. ●●● Key-word transformations. Use two to five words, including the word in capitals. (5 × 1 pt) a Lincoln's speech was so short that few people in the crowd realised it was historic. SUCH — It was ___ that few people in the crowd realised it was historic. b "I have never been so happy," a young volunteer wrote in 1914. HAPPIER — The young volunteer wrote that he had ___ . c People believe that Conrad saw terrible cruelty in the Congo. BELIEVED — Conrad ___ atrocities in the Congo. d Although he was wounded, he went back to the front. DESPITE — He went back to the front ___ wounded. e Dickinson published very few poems in her lifetime. HARDLY — Dickinson published ___ in her lifetime.

Vocabulary and Reading (15 points)

Read Sam's post on the Link Reading Club blog (443 words) and do the tasks.

Tabella V2.2 Reading text — "A biscuit tin from 1916" (Sam Taylor; a family story invented for this book)

Last month my gran Maggie gave me a biscuit tin from Grandad's side of the family. "It was your great-great-grandfather's," she said. "You're the one who studies poems. You'd better have it." Inside there were eleven letters, two postcards and a telegram, all from 1916. His name was Albert Taylor, he was a tram conductor in Bristol, and he joined the army in the spring of 1915, at twenty-two.

I expected the letters to be like Owen's poems. They are nothing like them. Albert writes about the weather, his feet, a parcel of socks and cake, and a football match against another company. "We are all in the pink," he writes again and again. It took me a while to understand why. Every letter was read by an officer before it left France, and a soldier who described an attack or named a place could have his letter cut to pieces with scissors. Besides, who would want his mother to know the truth? So Albert chose his words for two readers at once: the censor and his mum.

The two postcards are even stranger. They are printed forms — "Field Service Post Cards" — with sentences already written on them: *I am quite well.* · *I have been admitted into hospital…* · *Letter follows at first opportunity.* The soldier simply crossed out what did not apply and signed. Albert crossed out everything except "I am quite well". The date on the second card is 29 June 1916, two days before the Somme.

Then comes the telegram. It is short and polite, like all of them: it "regrets to inform" the family that Private A. Taylor has been wounded. He survived. He came home in 1917 with one stiff leg and went back to the trams, and according to my gran, who knew him as a very old man, he never talked about the war, not even when she asked him directly.

Our seminar this week was on war poetry, and somebody said that Owen and Sassoon "told the truth" while ordinary soldiers kept quiet. I am not sure that is fair. Albert was not a poet, and he did not have Owen's words or Owen's freedom. But his silence is a kind of evidence too. Reading his letters next to "Dulce et Decorum Est", I can see two ways of facing the same horror: one writer exposes it so that we cannot look away, the other covers it so that the people he loves do not have to look.

The tin is on my desk now. I have decided not to scan the letters for the blog. They were not written for strangers.

18. ● Sam's gran gives him the tin because… (1 pt)

A. he asked for it for a university project
B. he is the member of the family who studies poems
C. she is moving house
D. his great-great-grandfather wanted him to have it

19. ● Albert repeats "We are all in the pink" because… (1 pt)

A. it was a joke among the soldiers of his company
B. it was the only English he could write well
C. his letters were censored and he wanted to reassure his mother
D. he really enjoyed life at the front

20. ● On the Field Service Post Cards, the soldier… (1 pt)

A. crossed out the printed sentences that were not true for him
B. wrote a short message in his own words
C. drew a map of his position
D. asked for a parcel

21. ● In the last paragraphs, Sam concludes that… (1 pt)

A. ordinary soldiers told the truth better than the poets
B. Albert's letters are worthless as historical evidence
C. he will publish the letters to show the truth
D. silence and poetry were two different responses to the same horror

22. ● Short answers (max. 10 words). (3 × 1 pt) a What job did Albert do before and after the war? b What is significant about the date of the second postcard? c How was Albert affected physically by the war?

23. ●● Find words or phrases in the text that mean: (4 × 1 pt) a in good health (paragraph 2) · b examined and cut by the military authorities (paragraph 2: the person who did it) · c not relevant to the situation (paragraph 3: "did not ___") · d is sorry to tell (paragraph 4).

24. ●● Word formation. Complete each sentence with a word formed from the word in capitals. (4 × 1 pt) a The letters are a precious form of ___ . (EVIDENT) b Owen wanted to ___ the reader, not to console him. (WARNING) c Albert never talked about the war: his ___ is part of the story. (SILENT) d The post was opened by a military ___ . (CENSORSHIP)

Writing (15 points)

25. ●●● Write 250–300 words on ONE of these tasks. (15 pts) a **A commemorative speech** (chapter 5) for a ceremony at your school on 4 November, remembering the former students of your school who died in the First World War. b **A museum exhibition panel** (chapter 6) of about 150 words, with three object labels of about 40 words each, for a small exhibition on "Letters from the front, 1915–1918". c **A visual-source analysis** (chapter 7) of a poster described here: *a recruitment poster of 1915 shows a young soldier in uniform, smiling, his rifle on his shoulder, waving to a crowd of cheering women and children; at the top, in capitals, "THERE'S ROOM FOR YOU"; at the bottom, "ENLIST TODAY".* (The poster is invented for this test.)

Tabella V2.3 Marking grid for the writing task (15 points)

Criterion	Points	What the examiner looks for
Task achievement	5	the text type chosen, its purpose and reader respected; all parts of the task covered; ideas relevant and developed
Organisation	3	clear structure (opening, development, close); paragraphs; linkers and reference
Range of language	4	B2 vocabulary and structures; register suited to the text type; devices of the chapter (rule of three, reporting verbs, connotation)
Accuracy	3	grammar, spelling and punctuation; errors do not obscure meaning

LEARNING TO LEARN

Self-assessment: Part II. Rate yourself from 1 (not yet) to 4 (confidently) and plan one action for every 1 or 2.

- I can outline the United States of 1830–1865, the British Empire of 1857–1914 and Britain's war of 1914–1918, with the key dates.
- I can present Whitman, Dickinson, Melville, Poe, Kipling, Conrad, Brooke, Owen and Rosenberg, and define the literary terms of chapters 5–7.
- I can analyse an unseen poem or passage: situation, speaker, form, devices and themes, with short quotations.
- I can choose British or American English and use it consistently; I can report and cite sources with the right verbs and punctuation; I can recognise connotation and euphemism.
- I can write a commemorative speech, a museum text and a visual-source analysis of 250–300 words.
- For the colloquio, I can link a text of Part II to Latin or Greek (Thucydides, Tacitus, Horace, Tyrtaeus), to Italian (Pavese, Pascoli, Ungaretti) and to history or science.

Soluzioni

1. B — it declared free the slaves in the states in rebellion; slavery was abolished everywhere by the Thirteenth Amendment (1865). (1 pt)

2. C. (1 pt)

3. B — the frame narrative: an unnamed narrator reports Marlow's tale, told at dusk on the yawl *Nellie* on the Thames. (1 pt)

4. D — on 4 November 1918, at the Sambre–Oise canal; the Armistice came on 11 November. (1 pt)

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

6. Model answers. a The war began to save the Union, but in the Emancipation Proclamation (1 January 1863) Lincoln declared free the slaves in the rebel states: freeing slaves weakened the South, made it harder for Britain and France to support a slave-holding Confederacy and allowed Black soldiers to join the Union army; the Thirteenth Amendment (1865) completed the change. b Brooke wrote "The Soldier" in 1914, before the great battles, in the tradition of patriotic, consoling verse: death is a gift to England. Owen wrote in 1917–18 after the trenches, gas and shell shock: he shows the physical agony and calls the patriotic phrase "the old Lie". The difference is one of experience and date as much as of temperament. (2 × 5 pts: content 3, language 2)

7. a A bayonet ("bayonet-blade"), bullets ("bullet-heads") and cartridges. b As a living, hungry creature: "hunger of blood", "malice", "famishing for flesh" (any two). c For "laughing round an apple": for ordinary, innocent life, not for biting into flesh. d Claws, talons and antlers: the natural weapons of animals. Nature has not made him to kill — the weapons have to be put into his hands. (4 × 2 pts)

8. a "keen with hunger of blood" or "famishing for flesh" (the steel is hungry); also "Blue with all malice". b *blade / blood*, *flash / flesh*. c "blind, blunt bullet-heads" (*b-*). d *bayonet-blade*, *bullet-heads*. (4 × 1 pt)

9. a Three stanzas of four lines (twelve lines); stanzas 1–2 present the weapons, stanza 3, from "For", the boy's body: the poem turns from metal to flesh. b Owen replaces "the man" with "the boy": the hero of epic becomes a child, and the heroic tradition that sings of arms is questioned — the weapons are alive and hungry, the boy is their victim. c A voice that hands the weapons over as if they were toys (an instructor, the nation, the adults who arm the young); the tone is calm on the surface and bitterly ironic: the offer is an accusation. Accept reasoned variants. (3 × 1 pt)

10. Model: In "Dulce" a man dies in agony in a gas attack; the speaker is haunted and angry and accuses a civilian "friend" who repeats "the old Lie". In "Arms and the Boy" nobody has died yet: a boy is being armed, and the speaker, with cold irony, addresses those who arm him. "Dulce" shows the result; this poem shows the moment before. (5 pts: content 3, language 2)

11. Model: Owen sets the weapons against the boy so that the reader feels the boy's innocence. The metal is described as a living predator: the bayonet is "keen with hunger of blood" and "famishing for flesh", and the bullets "long to muzzle in the hearts of lads". The boy, instead, has teeth made "for laughing round an apple", "fingers supple" and "curls": he is a child, not a beast, and God gives him no "claws", "talons" or "antlers". The weapons are given the will to kill that the boy does not have. The contrast suggests that war is unnatural: it puts animal hunger into the hands of the innocent. (5 pts: point and evidence 3, language 2)

12. a I've got a new flat near the centre. b We're meeting at the weekend to discuss the colour of the posters. c The lorry broke down in the autumn. d The memorial was unveiled on 11 November 1920. e Have you eaten yet? (5 × 1 pt)

13. a argues (a reasoned position) · b claim (the writer doubts it) · c shows (the writer accepts the evidence) · d acknowledges (admits a weak point) · e dismiss (reject). (5 × 1 pt)

14. a "[t]he conquest of the earth [...] is not a pretty thing when you look into it too much." b "mostly means the taking [the earth] away from those who have a different complexion". c After a word that is wrong in the original (a spelling, a date, a grammar error), to show that the mistake is the source's, not yours: *Albert wrote that "the socks was [sic] very welcome"*. Accept any correct explanation. (3 × 1 pt)

15. a two-minute · b war-torn · c 25-year-old · d heart-breaking (heartbreaking). (4 × 1 pt)

16. a Private Taylor has been killed in the war. b Soldiers crushed the local people's resistance with violence — burning, beating, killing. c Our soldiers were killed at dawn. (3 × 1 pt)

17. a such a short speech · b never been happier · c is believed to have seen · d despite being (despite having been) · e hardly any poems (hardly any of her poems). (5 × 1 pt)

18. B. (1 pt)

19. C. (1 pt)

20. A. (1 pt)

21. D. (1 pt)

22. a He was a tram conductor in Bristol. b It is two days before the Somme. c He came home with a stiff leg. (3 × 1 pt)

23. a in the pink · b the censor (an officer) · c apply · d regrets to inform. (4 × 1 pt)

24. a evidence · b warn · c silence · d censor. (4 × 1 pt)

25. Use the marking grid (15 pts). a A speech: a greeting to the audience, the occasion and its date, the past (who the students were, what happened), the present (what we owe them), the future (a commitment), devices of oratory (the rule of three, antithesis, repetition), a short memorable close; respectful, not glorifying. b A panel: a title, a neutral, precise introduction to soldiers' letters (censorship, Field Service Post Cards, telegrams), dates and sources; three labels: object, date, maker or owner, what it shows, its provenance; no invented facts presented as real. c An analysis in four parts: identification (an invented poster of 1915, its purpose), description (the smiling soldier, the cheering crowd, the slogans), interpretation (pride, the group, imperative, a cheerful image that hides the reality; "room for you" suggests belonging), evaluation (what the source tells us about recruitment, and what it leaves out — compare Owen).