VERIFICA

III

Verifica di fine parte III

Chapters 8–10 · 90 minutes · 100 points

English 5 · Parte III · The Modernist Revolution · versione 1.0
Verifica: Verifica di fine parte III · pagine 363–370 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● When and where did the Easter Rising take place? (1 pt)
   - **A.** in 1798, in County Wexford
   - **B.** from 24 to 29 April 1916, in Dublin
   - **C.** in December 1921, in London
   - **D.** in 1923, at the end of the Civil War

2. ● On what day is *Ulysses* set? (1 pt)
   - **A.** 2 February 1922, the day it was published
   - **B.** 16 June 1923
   - **C.** 16 June 1904
   - **D.** 24 April 1916

3. ● Which statement about *Mrs Dalloway* (1925) is correct? (1 pt)
   - **A.** It tells Clarissa's whole life in chronological order.
   - **B.** It is narrated in the first person by Septimus.
   - **C.** It is set in Dublin during the Rising.
   - **D.** It follows one day in June 1923, marked by the striking of Big Ben.

4. ● Which statement about *Animal Farm* is correct? (1 pt)
   - **A.** It is a fable and an allegory of the Russian Revolution and Stalinism, published in August 1945.
   - **B.** It is a children's story published in 1939.
   - **C.** It is a dystopia set in London in 1984.
   - **D.** It was written in Burma in 1927.

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 epiphany · 2 mythical method · 3 stream of consciousness · 4 interior monologue · 5 dystopia · 6 doublethink — a a character's thoughts given directly, in the first person, with no narrator · b the ability to hold two contradictory beliefs and accept both · c a sudden revelation of meaning in an ordinary moment · d ordering a modern story on an ancient myth · e an imagined nightmare society that warns the present · f the general name for fiction that follows the flow of a mind.

6. ●●● Answer in 50–70 words each. (2 × 5 pts) a What do *paralysis* and *epiphany* mean in Joyce's *Dubliners*? Refer to "Eveline". b What is the American Dream, and how does *The Great Gatsby* question it?

Text Analysis (25 points)

Read two extracts from George Orwell's essay "Looking Back on the Spanish War", written in 1942 and first published in 1943. Orwell had fought for the Spanish Republic in 1936–1937

(chapter 10). In the paragraphs between the two extracts he admits that the Republican side lied too, shows how Franco's propaganda invented a whole Russian army that never existed in Spain, and confesses his fear that "the very concept of objective truth is fading out of the world": Nazi theory, he notes, denies that "the truth" exists at all.

Tabella V3.1 George Orwell, "Looking Back on the Spanish War", section IV (about 260 words), text of the Orwell Foundation (orwellfoundation.com), checked against orwell.ru, which prints "I have noticed" and a semicolon after "imaginary victories"; italics as printed; [...] marks the omitted paragraphs.

I remember saying once to Arthur Koestler, 'History stopped in 1936', at which he nodded in immediate understanding. We were both thinking of totalitarianism in general, but more particularly of the Spanish civil war. Early in life I had noticed that no event is ever correctly reported in a newspaper, but in Spain, for the first time, I saw newspaper reports which did not bear any relation to the facts, not even the relationship which is implied in an ordinary lie. I saw great battles reported where there had been no fighting, and complete silence where hundreds of men had been killed. I saw troops who had fought bravely denounced as cowards and traitors, and others who had never seen a shot fired hailed as the heroes of imaginary victories, and I saw newspapers in London retailing these lies and eager intellectuals building emotional superstructures over events that had never happened. I saw, in fact, history being written not in terms of what happened but of what ought to have happened according to various 'party lines'.

[...]

The implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future but *the past*. If the Leader says of such and such an event, 'It never happened' — well, it never happened. If he says that two and two are five — well, two and two are five. This prospect frightens me much more than bombs — and after our experiences of the last few years that is not a frivolous statement.

Glosses. *Arthur Koestler*: Hungarian-born writer, a friend of Orwell, who had also been in Spain · *bear any relation to*: have any connection with · *retailing*: repeating, passing on · *superstructures*: large constructions built on top of something · *party lines*: the official positions of political parties · *ruling clique*: a small group in power · *frivolous*: not serious.

7. ● Answer the questions. (3 × 2 pts) a What did Orwell see in Spain "for the first time", and how was it different from ordinary inaccurate reporting? b What does he mean by history written according to "party lines"? c What is the "nightmare world" described in the second extract?

8. ●● Explain in your own words. (4 × 1 pt) a *he nodded in immediate understanding* · b *not even the relationship which is implied in an ordinary lie* · c *eager intellectuals building emotional superstructures over events that had never happened* · d *controls not only the future but the past*

9. ●● Find in the text: (3 × 1 pt) a a sentence opening that is repeated several times (anaphora); b a sentence built on two opposite situations (antithesis); c a pattern that is repeated to show that the Leader's word replaces reality.

10. ●● Which ideas of this essay return in *Nineteen Eighty-Four*? Give two, each with an example from the novel. (2 × 2 pts)

11. ●●● Write a PEE paragraph (80–100 words): how does Orwell persuade the reader that the loss of objective truth is “much more” frightening than bombs? (8 pts: content 5, language 3)

Language (25 points)

12. ●● Name the feature of spoken English or Irish English in each sentence: head, tail, ellipsis, vague language or *after* perfect. (5 × 1 pt) a *That Joyce, he never stopped writing about Dublin.* b *He was a strange man, Bloom.* c *Finished the book yet?* d *There were twenty or so people on the tour, and we saw statues and stuff.* e *I’m after finishing the essay.*

13. ●● Rewrite each sentence in the form given in brackets. (4 × 1 pt) a “I will buy the flowers myself,” said Clarissa. (indirect speech) b She thought, “I must go back to London tomorrow.” (free indirect speech) c Why had he never written to her? He would write tonight. (direct thought, with *he thought*) d Winston wondered whether the past could really be changed. (free indirect speech)

14. ●● Edit each sentence to make it clearer and shorter, without losing information. (4 × 1 pt) a In spite of the fact that Joyce lived abroad, he wrote only about Dublin. b It is important to note that Woolf’s novel takes place in a single day. c Yeats made the decision to accept a seat in the Senate in 1922. d At this moment in time a large number of students read Orwell.

15. ●● Rewrite in the active, using the agent in brackets. (3 × 1 pt) a The leaders of the Rising were executed in May 1916. (the British military authorities) b The Commandments were secretly rewritten. (the pigs) c The past is changed every day. (the Ministry of Truth)

16. ●●● Each sentence contains one mistake. Correct it. (5 × 1 pt) a ✗ Mrs Dalloway said that she will buy the flowers herself. b ✗ Due to the fact that Eveline is afraid, she does not leave. c ✗ In my personal opinion I think that *Ulysses* is difficult. d ✗ (in an essay) Joyce’s novel, it takes place on 16 June 1904. e ✗ The Party repeats again the same slogans.

17. ●●● Translate into English. (2 × 2 pts) a Benché Woolf e Joyce scrivessero in modi diversi, entrambi seguirono il flusso dei pensieri dei loro personaggi. b Orwell temeva che i regimi totalitari potessero controllare non solo il futuro ma anche il passato.

Vocabulary and Reading (15 points)

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

Tabella V3.2 Reading text — Giulia’s post

Seven Days Offline · by Giulia Ferraro, Turin (The Link Reading Club blog)

It was Marta’s idea, of course. We had just finished *Nineteen Eighty-Four* with Prof.ssa Rossi, and Marta, who loses her phone about twice a day, announced that the only way to understand Winston was to spend a week without a screen in your pocket. “He has a telescreen watching him,” she said. “We carry ours voluntarily.” Nobody could think of a good answer, so eleven of us signed a contract she had written on a page of her maths notebook.

The rules were simple. No smartphone from Monday morning to Sunday evening; computers only at school and only for schoolwork; the family landline for emergencies. Elena put her phone in a shoebox and gave the box to her grandmother, who promised to hide it “somewhere you will never think of looking”.

The first two days were the hardest. I kept touching my pocket, like someone checking for keys. Without a map on my screen I got lost on the way to Marta’s flat, although I have been there a hundred times, and I realised that I had never really looked at the streets: I had followed a blue dot. On Wednesday I bought a paper notebook and started writing down everything I wanted to look up later. By Sunday there were forty-three questions in it, and I had forgotten why I wanted to know the answers to most of them.

Some things got better. We talked more at break. In the evenings I finally finished *Dubliners*, which I had started before our trip to Dublin, and I actually remember it. Marta, who usually studies with three apps open, finished a whole set of maths problems in one afternoon and said it was “suspiciously easy”.

Not everyone could join us. Callum has to carry a GPS on his geography field trips in Edinburgh, and Aoife’s seals in Galway do not wait for literary experiments. Sam joined from Manchester but cheated on Thursday: he says it was to check a train time, and we have decided to believe him.

So what did we learn? Not that phones are evil — we were all very happy to switch them back on. But Orwell’s nightmare is not only a state that watches you. It is also a person who has forgotten how to remember anything for herself. Next month we will try something harder: a week without online news. Suggestions welcome — on paper.

18. ● True (T), false (F) or doesn’t say (DS)? (5 × 1 pt) a The experiment was Prof.ssa Rossi’s idea. b Eleven students signed Marta’s contract. c Elena’s grandmother gave the phone back before Sunday. d Giulia got lost on the way to a place she knew well. e Sam respected all the rules for the whole week.

19. ●● Choose the best answer. (3 × 1 pt) a When Marta says “We carry ours voluntarily”, she means that… A we choose to carry devices that can watch us · B we prefer Orwell’s world to ours · C telescreens are now illegal · D phones are heavier than telescreens. b By Sunday, Giulia’s notebook showed that… A she had found all forty-three answers · B she needed a new notebook · C most of her questions no longer seemed important · D she had been watched all week. c Giulia’s conclusion is that… A phones should be banned in schools · B Orwell’s nightmare also includes people who no longer remember for themselves · C the experiment was a failure · D Sam should leave the club.

20. ● Find words or phrases in the post that mean: (4 × 1 pt) a a written agreement (paragraph 1) · b for serious, unexpected situations (paragraph 2, two words) · c search for information in a book or online (paragraph 3, two words) · d broke the rules secretly (paragraph 5).

21. ●● Complete with a word formed from the word in capitals. (3 × 1 pt) a The experiment was a great _____. (SUCCEED) b Marta found the problems _____ easy. (SUSPICION) c Without a map, Giulia felt completely _____. (ORIENT)

Writing (15 points)

22. ●●● Write an essay on a quotation (250–300 words). (15 pts) Choose **one**: (a) “The best lack all conviction, while the worst / Are full of passionate intensity.” (W. B. Yeats, “The Second Coming”, 1920) — discuss with reference to Europe between 1919 and 1945; (b) “a woman must have money and a room of her own if she is to write fiction” (Virginia Woolf, *A Room of One’s Own*, 1929) — is this still true today? Explain the quotation, state a thesis, develop two arguments with evidence, answer one counter-argument and conclude. **Assessment:** content and argument 6 · organisation and linking 3 · range and accuracy of language 4 · editing and length 2.

Tabella V3.3 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); explanation (4); devices (3); link with *Nineteen Eighty-Four* (4); PEE paragraph (8: content 5, language 3)	25
Language	12–17	spoken grammar and Irish English (5); represented speech and thought (4); editing (4); active voice (3); error correction (5); translation (4)	25
Vocabulary and Reading	18–21	true / false / doesn’t say (5); multiple choice (3); vocabulary (4); word formation (3)	15
Writing	22	content 6 · organisation 3 · language 4 · editing and length 2	15
Total			**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…

- outline Irish history from the Famine to the Free State, and British and American history from 1918 to 1949, with the key dates;
- explain the Irish Literary Revival, epiphany and paralysis, the mythical method, Modernism, stream of consciousness and interior monologue, the Jazz Age, the American Dream, dystopia, Newspeak and doublethink;
- analyse a poem by Yeats, a passage by Joyce or Woolf and an extract by Fitzgerald or Orwell, using quotations;
- recognise spoken grammar and Irish English, and move a sentence between direct, indirect and free indirect speech and thought;
- edit my writing for clarity and concision, and write a travel article, an interior monologue or an essay on a quotation;
- link the authors of Part III with Italian, Latin and Greek texts — Svevo, Pirandello, Pavese; Petronius; Homer and Plato.

Next step. Each ✗ is a chapter to revise: Part III is the century of the colloquio's favourite themes — memory, time, the self and power.

Soluzioni

1. B. (1 pt)

2. C. (1 pt)

3. D. (1 pt)

4. A. (1 pt)

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

6. *Traccia.* a Paralysis is the condition of Joyce's Dubliners: they want to change their lives but cannot move, held back by family, religion, poverty and fear. An epiphany is a sudden moment in which an ordinary detail reveals the truth of a situation. In "Eveline" the heroine is about to sail away with Frank; at the North Wall she grips the iron railing and cannot go — the epiphany shows her paralysis. b The American Dream is the belief that anyone in America can rise through effort (the phrase was popularised by J. T. Adams in 1931). Gatsby reinvents himself from James Gatz into a millionaire, but his wealth comes from crime, old money never accepts him, and his dream is really a lost moment of the past: the novel shows the dream as both noble and impossible. (2 × 5 pts: content 3, language 2)

7. a Newspaper reports with no connection at all to the facts — not exaggerations or errors, but battles that never happened and silence where hundreds of men had really been killed, while brave troops were called traitors. b History written not as what happened but as what each party said ought to have happened, to fit its official position. c A world where a leader or a small group in power decides what is true, even about the past, so that if he says an event never happened, it never happened. (3 × 2 pts)

8. a Koestler understood at once what Orwell meant, because he had had the same experience. b The reports were not even distorted versions of real events, as an ordinary lie is; they had no basis in reality at all. c Intellectuals who were keen to build strong feelings and theories on stories that were completely invented. d The rulers decide not only what will happen but also what is remembered as having happened. (4 × 1 pt)

9. a *I saw…* (five times in the first extract; it opens three of its sentences). b *great battles reported where there had been no fighting, and complete silence where hundreds of men had been killed* (or: troops who fought bravely called cowards / others who never fired a shot called heroes). c *'It never happened' — well, it never happened … two and two are five — well, two and two are five*. (3 × 1 pt)

10. *Traccia* (any two). The control of the past: Winston rewrites old newspapers at the Ministry of Truth, and documents go into the memory holes; the slogan "Who controls the past controls the future…". Truth decided by the Party: doublethink, and the Party slogans (WAR IS PEACE…). Lies that become history once nobody remembers: people "vaporised" become unpersons. (2 × 2 pts)

11. *Traccia.* P: Orwell builds his argument from personal experience to a universal danger. E: the repeated *I saw* makes him a witness of lies that "did not bear any relation to the facts"; the second extract imagines a Leader who controls "not only the future but the past", and the echo *It never happened — well, it never happened* shows reality obeying a voice. E: bombs destroy bodies and buildings, but a world without "objective truth" destroys the common ground on which people could even recognise a crime; the calm, plain sentences make the conclusion sound like a sober judgement, not panic. L: this is the fear that became *Nineteen Eighty-Four*. (8 pts: content 5, language 3)

12. a head · b tail · c ellipsis · d vague language · e *after* perfect (= I have just finished the essay). (5 × 1 pt)

13. a Clarissa said (that) she would buy the flowers herself. b She must go back to London tomorrow. (or: *She had to go back to London tomorrow.*) c He

thought, “Why have I never written to her? I will write tonight.” d Could the past really be changed? (4 × 1 pt)

14. a Although Joyce lived abroad, he wrote only about Dublin. b Woolf’s novel takes place in a single day. c Yeats decided to accept a seat in the Senate in 1922. (or: *In 1922 Yeats accepted a seat in the Senate.*) d Many students now read Orwell. (4 × 1 pt)

15. a The British military authorities executed the leaders of the Rising in May 1916. b The pigs secretly rewrote the Commandments. c The Ministry of Truth changes the past every day. (3 × 1 pt)

16. a … that she **would** buy the flowers herself. b **Because** Eveline is afraid, she does not leave. c **I think** that *Ulysses* is difficult. (or: *In my view, …*) d Joyce’s novel takes place on 16 June 1904. (no head in formal writing) e The Party repeats the same slogans. (5 × 1 pt)

17. a Although Woolf and Joyce wrote in different ways, both followed the flow of their characters’ thoughts. b Orwell feared that totalitarian regimes could control not only the future but also the past. (2 × 2 pts)

18. a F (it was Marta’s idea) · b T · c DS · d T · e F (he cheated on Thursday). (5 × 1 pt)

19. a A · b C · c B. (3 × 1 pt)

20. a contract · b for emergencies · c look up · d cheated. (4 × 1 pt)

21. a success · b suspiciously · c disorientated (or disoriented). (3 × 1 pt)

22. *Marking grid.* Content and argument (6): the quotation explained in its context (Yeats: a world after 1919 in which moderates hesitate while extremists act — the dictators of chapter 10; Woolf: economic independence and private space as the conditions of creative work), a clear thesis, two arguments with evidence, a counter-argument answered. Organisation (3): introduction, paragraphs with one idea each, linking words, conclusion. Language (4): range and accuracy at B2. Editing and length (2): 250–300 words, the quotation copied exactly, no fillers or clichés. 13–15 excellent · 10–12 good · 8–9 sufficient · below 8 not yet sufficient.