VERIFICA

Verifica di fine parte I

Chapters 1–3 · 90 minutes · 100 points

English 4 · Parte I · Crown and Conscience · versione 1.0
Verifica: Verifica di fine parte I · pagine 117–124 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Which proposal made at the Hampton Court Conference (1604) did James I accept? (1 pt)
   - **A.** Abolishing the bishops of the Church of England
   - **B.** A plainer prayer book without ceremonies
   - **C.** Letting the Separatists leave England for Leiden
   - **D.** A new translation of the Bible

2. ● Where did the *Mayflower* first reach the American coast in November 1620? (1 pt)
   - **A.** At Jamestown, in Virginia
   - **B.** At Cape Cod
   - **C.** On Plymouth Rock
   - **D.** At the mouth of the Hudson

3. ● Who turned the word “metaphysical” into the name of a group of poets, in his *Life of Cowley* (1779)? (1 pt)
   - **A.** Samuel Johnson
   - **B.** John Dryden
   - **C.** Izaak Walton
   - **D.** T. S. Eliot

4. ● When was Charles I beheaded outside the Banqueting House in Whitehall? (1 pt)
   - **A.** On 22 August 1642
   - **B.** On 14 June 1645
   - **C.** On 30 January 1649
   - **D.** On 3 September 1651

5. ● In what form was *Paradise Lost* first published in 1667? (1 pt)
   - **A.** In twelve books of rhymed couplets
   - **B.** In ten books of blank verse
   - **C.** In twelve books of blank verse
   - **D.** In ten books of free verse

6. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 comedy of humours · 2 city comedy · 3 metaphysical conceit · 4 *carpe diem* · 5 epic simile · 6 *in medias res* · a a long comparison developed over several lines, often with a story of its own · b a comedy set among the merchants, shopkeepers and tricksters of contemporary London · c beginning a story in the middle of the action · d a surprising comparison between two very different things, developed logically point by point · e a comedy whose characters are each ruled by one passion, such as greed or jealousy · f the theme “seize the day”: enjoy the present, because time and death are coming

7. ●● True or false? Correct the false statements. (4 × 1 pt) a The King James Version of 1611 was the first complete Bible in English. b Jamestown was founded before Plymouth Colony. c Most of Donne's love poems were printed while he was alive. d "On His Blindness" is the title Milton gave to his sonnet "When I consider how my light is spent".

8. ●●● Answer in 50–70 words: what did Galileo see through his telescope, according to *Sidereus Nuncius* (1610), why did it shake the old picture of the universe, and how did Donne react in *An Anatomy of the World*? (5 pts)

Text Analysis (25 points)

Read this sonnet by John Milton. In April 1655 the troops of the Duke of Savoy attacked the Waldensians (*valdesi*), the Protestant communities of the Alpine valleys west of Turin, and many men, women and children were killed. The news caused outrage in Protestant Europe; Cromwell's government protested, and Milton, as Latin Secretary, wrote some of its official letters on the matter. The Waldensians' movement was born in the twelfth century, long before the Reformation, and Protestants believed that they had kept the faith of the early Church. The sonnet was written in 1655 and printed in Milton's *Poems* of 1673.

Tabella V1.1 John Milton, "On the Late Massacre in Piemont" (1655), complete. Modern-spelling text of F. T. Palgrave, *The Golden Treasury* (1861; Project Gutenberg eBook #19221), no. 64.

Avenge, O Lord! Thy slaughter'd Saints, whose bones	
Lie scatter'd on the Alpine mountains cold;	
Even them who kept Thy truth so pure of old	
When all our fathers worshipt stocks and stones.	
Forget not: In Thy book record their groans	5
Who were Thy sheep, and in their ancient fold	
Slain by the bloody Piemontese, that roll'd	
Mother with infant down the rocks. Their moans	
The vales redoubled to the hills, and they	
To Heaven. Their martyr'd blood and ashes sow	10
O'er all the Italian field, where still doth sway	
The triple tyrant, that from these may grow	
A hundred-fold, who, having learnt Thy way,	
Early may fly the Babylonian woe.	

Glosses. *Avenge*: punish those who have done wrong to · *Even them who*: even those who · *of old*: since ancient times · *worshipt stocks and stones*: worshipped idols of wood and stone · *fold*: the enclosure where sheep are kept · *the bloody Piemontese*: the soldiers of Piedmont · *roll'd*: rolled, pushed down · *redoubled*: echoed, repeated · *martyr'd*: of martyrs · *sway*: rule · *the triple tyrant*: the Pope, whose crown, the tiara, has three crowns · *A hundred-fold*: a hundred times as many (from the parable of the sower, Matthew 13:8) · *Early*: in time, before it is too late · *fly*: flee, escape · *the Babylonian woe*: the ruin that the Book of Revelation announces for "Babylon", a name that Protestant writers of the time gave to papal Rome.

9. ● Answer the questions. (3 × 2 pts) a What two things does the speaker ask God to do in ll. 1 and 5? b How were the victims killed, according to ll. 7–8, and what happens to their cries in ll. 8–10? c What does the speaker hope will grow from the victims' "martyr'd blood and ashes" (ll. 10–14)?

10. ● Find in the text: a two words that present the victims as a flock · b the verb from farming that the speaker uses for blood and ashes · c the phrase that refers to the Pope · d the phrase that describes the idols worshipped by "our fathers". (4 × 1 pt)

11. ●● Write the rhyme scheme of the sonnet and say what kind of sonnet it is (3 pts). The sentence that begins with *Their moans* (l. 8) runs on into l. 9. Which division of the sonnet does it cross, and what is the effect? Which sonnet by Milton in chapter 3 also refuses to stop at that division? (2 pts)

12. ●● Copy l. 2 and mark the five stressed syllables in CAPITALS (2 pts). Which kind of literary inversion do you find at the end of the line, and why did Milton use it? (1 pt)

13. ●●● Write a PEE paragraph (80–100 words): how does Milton turn a lament for the dead into a protest and a prophecy? Refer to the image of the flock and to the image of the seed, and quote at least two phrases. (7 pts)

Language (25 points)

14. ● Complete with *a*, *an*, *the* or – (no article). (6 × 1 pt) a ___ freedom of religion was what the Separatists wanted most. b Jonson worked as ___ bricklayer before he became an actor. c The *Mayflower* crossed ___ Atlantic in sixty-four days. d Charities in every city work hard to help ___ homeless. e Bunyan spent twelve years in ___ prison for preaching without a licence. f What ___ extraordinary day 30 January 1649 must have been!

15. ● Choose the correct option. (5 × 1 pt) a *Each / Every* of the four moons of Jupiter has its own orbit. b Marvell's lyrics were printed only in 1681, so *few / a few* readers knew them in his lifetime. c There is very *little / few* evidence for the exact date of the Holy Sonnets. d Parliament controlled *the whole / all the* money that the king needed. e *No / None* of the six companies of translators worked alone: their drafts were revised by the others.

16. ●● Find and correct the mistake in each sentence. (4 × 1 pt) a Our teacher gave us an advice about reading Milton aloud. b Every of Donne's Holy Sonnets has fourteen lines. c Never I have read such a powerful speech. d Hardly had the king left London than both sides began to arm.

17. ●● Rewrite the sentences with inversion, beginning with the words given. (5 × 1 pt) a Milton's first readers did not suspect at all that Satan would become a Romantic hero. Little… b The theatres reopened only in 1660. Not until… c Parliament closed the theatres as soon as the war had begun. No sooner… d Marvell wrote lyrics, and he also sat in Parliament for Hull. Not only… e Satan's mind is nowhere more clearly a prison than in Book IV. Nowhere…

18. ●●● Complete the second sentence so that it means the same as the first, using the word given. Do not change the word given. Use two to five words. (5 × 1 pt) a I'm sure the first settlers were terrified by the winter. MUST · The first settlers ___ by the winter. b People say that Donne wrote the poem for his wife. SAID · Donne ___ the poem for his wife. c The *Mayflower* didn't reach the Hudson, so we remember Plymouth Colony today. HAD · If the *Mayflower* ___ the Hudson, we might not remember Plymouth Colony today. d Very few people read Marvell's lyrics before 1681. HARDLY · ___ read Marvell's lyrics before 1681. e The king did not accept the court's authority at any time. NO · At ___ accept the court's authority.

Vocabulary and Reading (15 points)

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

Link Reading Club · Two Plymouths · posted by Callum, Saturday 13 October

Last month Giulia asked whether a translation should be faithful or beautiful. This week I have a different question: should history be faithful or beautiful? Let me explain.

Last Sunday my dad and I drove down to Plymouth, in Devon, because I needed photos of an old harbour for my geography project. Dad, who loves a good story, insisted on showing me the Mayflower Steps, a small memorial by the water that marks the place from which, by tradition, the Pilgrim Fathers set sail. A guide who was showing a group of tourists around told them something that most visitors never hear: nobody knows the exact spot. The harbour has been rebuilt more than once, and the steps that everyone photographs are not the ones the passengers used.

Funnily enough, the other end of the voyage has the same problem. In class we learnt that the famous landing on Plymouth Rock, in Massachusetts, is a tradition that appeared more than a century later. So the most famous crossing in American history begins at a spot nobody can find and ends on a rock nobody can prove. Never have I seen so much stone built on so little evidence.

I am not saying that the memorials are useless. Few people would come to a harbour wall just to read about religious persecution in the seventeenth century, and the steps make them stop and ask questions. My dad says a monument is like a bookmark: it doesn't tell you the story, it only tells you where to start reading.

The real story is less tidy, and more interesting. Not all the passengers were Separatists looking for a place to worship freely; some were emigrants recruited in England, whom the Separatists' leader called "strangers". The ship was heading for the Hudson and ended up somewhere else. About half of the settlers died in the first winter, and the survivors learnt to grow maize with the help of the Wampanoag, whose villages had been emptied by an epidemic a few years

before. Since then, the gap between the legend and the history has only widened, because every anniversary adds new pictures of brave men on a rock.

So here is my question for the club: does a legend do any harm if it brings people to the real history? Sam says it does, because people remember the legend and forget the rest. Aoife, as usual, only wants to know what the weather was like on the crossing. Giulia, Marta, Elena — what do you think? Answer in the comments, and quote your evidence. I'm told that's how arguments work.

19. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a Callum went to Plymouth mainly to see the Mayflower Steps. b According to the guide, nobody knows exactly where the Pilgrims embarked. c Callum's dad is a history teacher. d Callum thinks that memorials like the Mayflower Steps are useless. e Aoife is interested in the conditions at sea during the crossing.

20. ●● Answer the questions. (3 × 2 pts) a Why, according to Callum, do the two ends of the voyage have "the same problem"? b What does Callum's dad mean when he says that a monument is like a bookmark? c Give two details that make the real story "less tidy" than the legend.

21. ● Find words in the post that mean: (4 × 1 pt) a cruel treatment of people because of their beliefs (paragraph 4) · b show love and respect to God in religious services (paragraph 5) · c people who go to live in a new land and build a colony there (paragraph 5) · d became wider (paragraph 5)

Writing (15 points)

22. ●●● Your class has discussed whether long, difficult poems from the past should still be read at school. Write an essay (200–250 words): "*Paradise Lost* in the classroom: is it worth the effort?" Write about: 1. the difficulty of the language and of the syntax; 2. what such poems can teach about history and ideas; 3. your own idea. Give a clear opinion in the introduction and in the conclusion, start each paragraph with a topic sentence, use formal linkers and at least one inversion for emphasis. **Assessment criteria:** content — both notes and a clearly different idea of your own (5), organisation and paragraphs (3), grammar — including articles and inversion (3), vocabulary (2), register and essay features (2). (15 pts)

Tabella V1.2 Griglia di valutazione della verifica di fine parte I.

Section	Exercises	Criteria	Points
History and Literature	1–8	multiple choice (5 × 1); matching (6 × 1); true / false with correction (4 × 1); short answer (5: content 3, language 2)	20
Text Analysis	9–13	comprehension (6); vocabulary (4); form and sonnet structure (5); scansion and inversion (3); PEE paragraph (7: content 5, language 2)	25
Language	14–18	articles (6); determiners and quantifiers (5); error correction (4); inversion (5); key-word transformation (5)	25
Vocabulary and Reading	19–21	true / false / doesn't say (5); answers (6); vocabulary (4)	15
Writing	22	content (5); organisation (3); grammar (3); vocabulary (2); register and essay features (2)	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 England from the accession of James I to the Restoration — the Puritans, the American colonies, the Personal Rule, the Civil War and the Commonwealth — with the key dates;
- explain how the King James Bible was made, what a comedy of humours is, what makes a poem "metaphysical", and the form and aims of *Paradise Lost*;
- analyse a psalm, a metaphysical poem, an epic passage and a sonnet, following the argument and naming the devices;
- use articles, determiners and quantifiers at B2, and inversion after negative and restrictive adverbials;
- soften disagreement, offer readings of a text and concede a point before counter-arguing;
- write an essay with given notes, a poem built on a conceit with a writer's note, and an argumentative essay.

Now check your test. In which section did you lose most points? Go back to that chapter, read its Sintesi again and look at your reading log: add one quotation from the part that you could use in an essay. Then redo two exercises from that chapter's Esercizi before you start Part II.

Soluzioni

1. D (a new translation of the Bible, proposed by John Rainolds). (1 pt)

2. B (Cape Cod, outside the Virginia Company's territory). (1 pt)

3. A (Samuel Johnson, building on Dryden). (1 pt)

4. C (30 January 1649). (1 pt)

5. B (ten books of blank verse; twelve books in 1674). (1 pt)

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

7. a F: it was the last of a family of translations that began with Tyndale (and the Wycliffite Bible before him); it revised the Bishops' Bible. b T (Jamestown 1607, Plymouth Colony 1620). c F: very few were printed in his lifetime; his *Poems* appeared in 1633, two years after his death. d F: the title was added by an eighteenth-century editor; in the 1673 *Poems* the sonnet has only a number. (4 × 1 pt: a false statement scores only with a correct correction)

8. Model answer: Galileo saw mountains and valleys on the Moon, countless stars in the Milky Way and four moons moving round Jupiter. So the heavens were not perfect and unchanging, and the Earth was not the only centre of motion. In *An Anatomy of the World* (1611) Donne wrote that "new Philosophy calls all in doubt" and used the new science as an image of a world without coherence. (about 65 words; content 3, language 2)

9. a To avenge the dead (punish their killers) and not to forget them: to record their groans in his book. b They were killed by the soldiers in their own valleys (their "ancient fold"), and mothers with their babies were rolled down the rocks; their moans are echoed by the valleys to the hills, and by the hills to Heaven. c A hundred times as many believers all over Italy, who will learn God's way and escape in time from "the Babylonian woe", that is, from the Church of Rome and its ruin. (3 × 2 pts)

10. a *sheep*, *fold* · b *sow* (accept also *hundred-fold* as part of the image, but the verb is *sow*) · c *the triple tyrant* · d *stocks and stones*. (4 × 1 pt)

11. Rhyme scheme *abbaabba cdcdcd* (bones, cold, old, stones / groans, fold, roll'd, moans; they, sow, sway, grow, way, woe); a Petrarchan (Italian) sonnet: octave and sestet, with only two rhymes in the octave. (3 pts: scheme 2, type 1) The sentence crosses the division between octave and sestet: the moans literally travel beyond the octave, from the valleys to the hills and up to Heaven, so the sound of the massacre cannot be contained and rises towards God. In "When I consider how my light is spent" the volta comes in the middle of l. 8 and Patience's answer runs over the same division. (2 pts: division and effect 1, the other sonnet 1)

12. lie SCAT- ter'd ON the AL- pine MOUN- tains COLD (five iambs: lie SCAT · ter'd ON · the AL · pine MOUN · tains COLD; accept a light stress on *on* marked as weak, and also a stressed opening *LIE SCAT*- read as an initial inversion, if the other stresses are right). The adjective follows the noun (*mountains cold* for *cold mountains*): Milton inverts the order for the rhyme (*cold / old / fold / roll'd*) and to end the line on a strong, chilling word. (3 pts: stresses 2, inversion and reason 1)

13. Model answer: Milton begins with grief but turns it into an accusation. The victims are God's flock — "Thy sheep… in their ancient fold" — so their killers are wolves, and the massacre becomes a crime against God himself, who must "Avenge" and "Forget not". In the sestet the image changes: the "martyr'd blood and ashes" are seeds that God should "sow / O'er all the Italian field", so that the dead will return "A hundred-fold". The lament becomes a prophecy of Protestant growth. Readers today also notice the violent anti-Catholic language of its age ("triple tyrant", "Babylonian woe"). (about

100 words; content 5: both images, protest and prophecy, two quotations; language 2)

14. a – (general, abstract) · b a (a job after *as*) · c the (ocean) · d the (*the* + adjective for a group: *the homeless*) · e – (institution used for its purpose) · f an (exclamation with *what* + singular countable noun). (6 × 1 pt)

15. a Each (with *of*: ✗ *every of*) · b few (= almost nobody) · c little (uncountable) · d all the (✗ *the whole money*) · e None (pronoun with *of*). (5 × 1 pt)

16. a an advice → some advice / a piece of advice · b Every of → Every one of / Each of · c Never I have read → Never have I read · d than → when (or No sooner had the king left London than…). (4 × 1 pt)

17. a Little did Milton's first readers suspect that Satan would become a Romantic hero. b Not until 1660 did the theatres reopen. c No sooner had the war begun than Parliament closed the theatres. d Not only did Marvell write lyrics, but he also sat in Parliament for Hull. e Nowhere is Satan's mind more clearly a prison than in Book IV. (5 × 1 pt)

18. a must have been terrified · b is said to have written · c had reached · d Hardly anyone (accept Hardly anybody / Hardly any people) · e no time did the king. (5 × 1 pt)

19. a F (he needed photos of a harbour for his geography project) · b T · c DS · d F (they make people stop and ask questions) · e T (she wants to know what the weather was like on the crossing). (5 × 1 pt)

20. a Because both places are uncertain or legendary: nobody knows the exact spot where the Pilgrims embarked in Plymouth, Devon, and the landing on Plymouth Rock is a tradition that appeared more than a century later. b A monument does not tell you the whole story; it shows you where to begin, and makes people curious enough to find out the real history. c Any two: not all the passengers were Separatists (some were "strangers" recruited in England); the ship was going to the Hudson and arrived somewhere else; about half of the settlers died in the first winter; the survivors depended on the help of the Wampanoag, whose villages had been emptied by an epidemic. (3 × 2 pts)

21. a persecution · b worship · c settlers · d widened. (4 × 1 pt)

22. Model answer (about 210 words): ***Paradise Lost* in the classroom: is it worth the effort?** *Few students open* ***Paradise Lost*** *without fear: the sentences are long, the words are old and the references are endless. In my view, however, the effort is worth making, as long as teachers guide students through the difficulties. On the one hand, the language is a real obstacle. Milton places the object before the verb and makes one sentence run over sixteen lines, so a student who reads alone may soon give up. Only with help, by reading aloud and paraphrasing, can most of us follow the argument. On the other hand, few texts teach so much about their age. The poem was written by a blind man who had served a republic and lost, and its debates on freedom, power and obedience show the questions of the Civil War better than any textbook. Furthermore, reading a difficult poem is a training in itself. Students who learn to find the main verb in Milton will find it more easily in Virgil or in Dante, and they learn that understanding takes time. In conclusion, I believe that* ***Paradise Lost*** *should stay in the classroom, but in extracts, read aloud and discussed together. Never is a difficult book more rewarding than when it is shared.*

Marking. Content (5): both notes discussed and a clearly different idea of one's own, with a clear opinion; organisation (3): introduction with thesis, one paragraph per point with a topic sentence, conclusion; grammar (3): 3 = articles, inversion and tenses correct, 2 = a few errors that do not affect meaning, 1 = frequent errors; vocabulary (2); register and essay features — formal linkers, no contractions, at least one inversion (2). Under 180 or over 270 words: −2 pts.