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 145–150 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Which of these was one of the six points of the People's Charter (1838)? (1 pt)
   - **A.** a secret ballot
   - **B.** votes for women over thirty
   - **C.** the abolition of the House of Lords
   - **D.** the repeal of the Corn Laws

2. ● Under which names did the Brontë sisters publish? (1 pt)
   - **A.** George, Henry and William Bell
   - **B.** Charlotte, Emily and Anne Branwell
   - **C.** Currer, Ellis and Acton Bell
   - **D.** C., E. and A. Haworth

3. ● Who first used the phrase "survival of the fittest"? (1 pt)
   - **A.** Darwin, in the first edition of the *Origin* (1859)
   - **B.** Wallace, in his essay of 1858
   - **C.** Huxley, at the Oxford meeting of 1860
   - **D.** Herbert Spencer (1864); Darwin adopted it in 1869

4. ● *Strange Case of Dr Jekyll and Mr Hyde* is told… (1 pt)
   - **A.** entirely by Jekyll, in the first person.
   - **B.** mostly through Utterson's investigation, then in two documents.
   - **C.** by Hyde, in a series of letters.
   - **D.** by an omniscient narrator who explains the mystery in chapter 1.

5. ● Match each author with a work and a date. (4 × 1 pt) Dickens · George Eliot · Tennyson · Wilde — *Middlemarch* · *In Memoriam A.H.H.* · *Hard Times* · *The Importance of Being Earnest* — 1850 · 1854 · 1871–72 · 1895.

6. ●● Explain each term in one or two sentences, with an example from Part I. (4 × 1 pt) a serialisation · b Bildungsroman · c dramatic monologue · d aestheticism.

7. ●●● Short answer (10–12 lines, 100–130 words). What was the Victorian "crisis of faith", and how does one poet of the age respond to it? Give a definition, an example and a link. (4 pts)

8. ●●● Short answer (10–12 lines, 100–130 words). Choose two writers from Dickens, Charlotte Brontë, Stevenson and Wilde. How does each of them criticise Victorian society? (4 pts)

Text Analysis (25 points)

Read the opening of Charles Dickens's *Bleak House*, published in monthly parts in 1852–53. The novel is about an endless lawsuit in the Court of Chancery, a court that decided, among other things, disputes over wills and inheritance, and the London that surrounds it.

Tabella V1.1 Charles Dickens, *Bleak House*, ch. 1, "In Chancery", the opening (Project Gutenberg eBook #1023)

London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. […]

Glosses. *Michaelmas term*: the autumn sitting of the law courts · *the Lord Chancellor*: the judge at the head of the Court of Chancery · *Implacable*: impossible to calm · *Megalosaurus*: a giant extinct reptile known from fossils · *Holborn Hill*: a street in central London · *lowering*: coming down darkly · *soot*: black powder left by smoke · *mire*: deep mud · *blinkers*: leather pieces beside a horse's eyes · *jostling*: pushing · *tenaciously*: firmly · *at compound interest*: growing faster and faster, like a debt · *aits*: small river islands · *defiled*: made dirty · *tiers of shipping*: rows of ships.

9. ● Answer the questions. (3 × 2 pts) a Where and in which month is the scene set? b What comes down from the chimney-pots? c What are the foot passengers doing?

10. ● Find in the text: (4 × 1 pt) a an extinct animal · b a simile · c a personification of the snowflakes of soot · d an anaphora (a word repeated at the start of several phrases).

11. ●● Most sentences in the first paragraph have no main verb (*Implacable November weather.*). a Rewrite *Smoke lowering down from chimney-pots, making a soft black drizzle* as a complete sentence in the literary present. b What is the effect of all these verbless sentences? (2 + 3 pts)

12. ●● Why does Dickens imagine a Megalosaurus on Holborn Hill, and why are the waters "newly retired from the face of the earth"? Link your answer to the Victorian debate on science and faith. (4 pts)

13. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words): *In this opening, as in the description of Coketown in "Hard Times", Dickens turns a place into a judgement on society.* (6 pts)

Language (20 points)

14. ● Put the verbs in brackets into the correct tense for writing about texts and history. (5 × 1 pt) a Dickens _____ (publish) *Bleak House* in monthly parts between 1852 and 1853. b In the first chapter fog _____ (cover) the whole of London. c Since then many critics _____ (read) the fog as an image of the law courts. d Esther Summerson, one of the two narrators, _____ (tell) her own story in the first person. e Dickens _____ (work) as a reporter in the law courts before he became a novelist.

15. ●● Rewrite each sentence with the word in capitals, keeping the meaning. (5 × 1 pt) a *Although Catherine loved Heathcliff very much, she married Edgar.* (MUCH) b *Although Jane was poor, she refused Rochester's offer.* (AS) c *Despite his success, Wilde died poor.* (FOR) d *The 1870 Act was a step forward, although it was a small one.* (ALBEIT) e *I admit that Nelly takes sides, but she is our only witness.* (GRANTED)

16. ●● Find and correct the mistake in each sentence. (5 × 1 pt) a *A dramatic monologue is when a character speaks to a silent listener.* b *"In Memoriam" is consisting of 133 sections.* c *A sonnet is composed by fourteen lines.* d *Poets such as for example Tennyson and Arnold wrote about doubt.* e *Wilde's first version, e.g. the 1890 magazine text, had no Preface.*

17. ●● Complete with *will*, *would* or *will have* and the verb in brackets where given. (5 × 1 pt) a *Don't phone Sam now: he _____ (be) in a seminar.* b *By now Callum _____ (finish) his field report.* c *This old lecture hall _____ (seat) three hundred students.* d *We asked him to stop, but he _____ insist on reading the whole Preface aloud.* e *If you _____ leave your phone on, at least turn the sound off.*

Towards INVALSI (20 points)

Read Giulia's post (444 words) and do the tasks. Items marked B1 or B2 show the level they test.

Tabella V1.2 Reading text — Giulia's post on "The Link, Year Five"

Drawing with Light · *The Link, Year Five* · posted by Giulia, Wednesday 27 November
This afternoon at the museum we tested a new workshop for primary-school classes, and for once I was the one who learnt something. Paola, who runs the education office, wants the children to understand photography before anyone touches a phone, so the workshop starts with a shoebox.
You paint the inside of the box black, cut a small square at one end and tape a piece of aluminium foil over it. With a needle you make a hole in the foil, no bigger than a full stop. At the other end you replace the cardboard with a sheet of tracing paper. That's all: a camera obscura, the "dark room" that artists and scientists used for centuries before anyone could fix the image.
We tried it out with a class of nine-year-olds from a school near the river. The children had to put their heads under a black cloth, point the box at the window and look at the tracing paper. For a few seconds nobody said anything. Then a girl at the back shouted that the trees were growing down from the sky. The image was there, small, soft and in colour, but upside down. A boy called Davide refused to believe it was not a trick and took the box apart to look for a hidden mirror. (There wasn't one. He put it back together, more or less.)

Explaining why the image is inverted was harder than I expected. In class we learnt it with a diagram, two lines crossing at the lens. Nine-year-olds do not want diagrams. In the end Paola did it with two pieces of string held by four children: light from the top of the window travels in a straight line through the hole and arrives at the bottom of the paper, and light from the bottom arrives at the top. The strings crossed exactly at the hole, and suddenly everyone understood. I am stealing that idea for my CLIL presentation.

The second part of the workshop is where the Victorians come in. Paola has prints made from paper negatives in the style of the 1840s, and the children compare them with a photo on her phone. Most of them preferred the old ones, "because they look like they remember things". I thought of Dorian Gray and kept quiet.

News from the Link: we are on the last instalments of *Hard Times*, and on our last video call Sam defended Gradgrind for ten minutes, just to annoy Callum, who would not let him finish a sentence. Aoife says the next novel had better have the sea in it. Marta has promised to read it on time. We will see.

18. ● (B1) What is the main aim of Paola's workshop? (2 pts)
    - **A.** to teach children to take better photos with a phone
    - **B.** to sell copies of Victorian prints
    - **C.** to explain how photography works with simple objects, before using phones
    - **D.** to train PCTO students as teachers

19. ●● (B2) Why did Davide take the box apart? (2 pts)
    - **A.** He was sure there was a hidden mirror inside.
    - **B.** He wanted to make the hole bigger.
    - **C.** The tracing paper had fallen off.
    - **D.** Paola had asked him to check it.

20. ●● (B2) "I thought of Dorian Gray and kept quiet" suggests that Giulia… (2 pts)
    - **A.** had not read Wilde's novel yet.
    - **B.** disagreed with the children about the photos.
    - **C.** wanted to stop the workshop.
    - **D.** saw a link with Wilde's novel but felt it was not the moment to explain it.

21. ● (B1) Answer in a maximum of four words. (3 × 2 pts) a What is the hole in the foil made with? b What replaces the cardboard at the back of the box? c Whom did Sam want to annoy?

22. ●● (B2) True (T), false (F) or not given (NG)? (4 × 2 pts) a The workshop was tested with a class of nine-year-olds. b The image on the tracing paper was in black and white. c Davide found a mirror inside the box. d Paola learnt the idea of the strings from a book.

Writing (15 points)

23. ●●● A student magazine has published an article with the title "Why Should We Still Read the Victorians?". It argues that Victorian novels and poems are too long, too moral and too distant to say anything to teenagers today. Write a letter to the editor (220–260 words) agreeing or disagreeing. Name the article, state your point, give evidence from at least two texts of Part I, make a proposal for your school, and use two concessive structures. (15 pts)

Tabella V1.3 Marking grid for the writing task (15 points)

Criterion	What earns full marks	Points
Task and content	occasion named; one clear point; evidence from two texts of Part I; a practical proposal	5
Organisation	the shape of a letter to the editor: occasion, point, evidence, proposal, sign-off; paragraphs; linkers	3
Language	accurate grammar and tenses; two concessive structures used correctly	4
Register and vocabulary	formal, no contractions; precise literary and topic vocabulary; *Dear Editor* … *Yours faithfully*	3

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 the Reform Act of 1832 to the death of Victoria: cities and reform, women's rights, science and faith, the fin de siècle;
- outline the works of Dickens, the Brontës, George Eliot, Tennyson, Browning, Hardy, Stevenson and Wilde, with dates;
- define and recognise serialisation, the Bildungsroman, the dramatic monologue, the double and aestheticism in a text;
- choose the right tense to write about a text, its author and its reception;
- concede a point at C1 (*much as*, *for all*, *albeit*…), write a formal definition and use *will* / *would* for assumption and insistence;
- answer a short literature question in 10–12 lines and write a letter to the editor;
- read the questions first and then the text in an INVALSI-style task.

Two or more ✗ in the same area? Go back to the chapter, redo its exercises and ask your teacher for one more task of that kind.

Soluzioni

1. A (the other five points: votes for all men over 21, no property qualification for MPs, payment of MPs, equal constituencies, annual parliaments; women were not included). (1 pt)

2. C. (1 pt)

3. D (fittest = best adapted). (1 pt)

4. B (Lanyon's narrative and Jekyll's statement). (1 pt)

5. Dickens — *Hard Times* — 1854 · George Eliot — *Middlemarch* — 1871–72 · Tennyson — *In Memoriam A.H.H.* — 1850 · Wilde — *The Importance of Being Earnest* — 1895. (4 × 1 pt)

6. a **serialisation**: publication of a novel in instalments, in monthly parts or in a magazine (*Hard Times*, weekly in *Household Words*, 1854). b **Bildungsroman**: a novel of a character's growth from youth to maturity (*Jane Eyre*). c **dramatic monologue**: a poem in which a character who is not the poet speaks to a silent listener and reveals more than he intends ("My Last Duchess"). d **aestheticism**: the belief that beauty is the highest value and art is judged by form, not morality (Pater; Wilde's Preface). (4 × 1 pt: ½ definition, ½ example)

7. *Traccia* (about 120 words): The crisis of faith was the loss or weakening of religious belief among many educated Victorians. Geology (Lyell's deep time), the higher criticism of the Bible and Darwin's *Origin* (1859) made the literal story of creation hard to accept. Tennyson's *In Memoriam* (1850), written after the death of his friend Hallam, struggles with a Nature "red in tooth and claw" that seems careless of individuals and species, and still chooses to hope; Hardy's "The Darkling Thrush" (December 1900) hears a joyful song but cannot share the hope it seems to carry. Link: Arnold's "sea of faith" in "Dover Beach", or Leopardi's "La ginestra". Marking: content 2 (definition, example, link), language 2.

8. *Traccia* (about 120 words), e.g. Dickens and Wilde: Dickens attacks a society that reduces people to numbers. In *Hard Times* Gradgrind's school of "Facts" and the mill town of Coketown satirise a crude utilitarianism, and in *Oliver Twist* the workhouse board starves the poor with verbal irony. Wilde laughs instead at respectability: in *The Importance of Being Earnest* Lady Bracknell judges a man by his income and his parents, and both heroes lead double lives; *Dorian Gray* shows a beautiful public face hiding corruption. Dickens uses caricature and moral indignation, Wilde paradox and wit; both expose the gap between Victorian values and Victorian reality. (Accept Charlotte Brontë on women's confinement and Stevenson on the hidden self.) Marking: content 2, language 2.

9. a London, in November (just after the Michaelmas law term). b Smoke, which makes a black drizzle with flakes of soot. c They push against one another's umbrellas, lose their footing and slip, adding more mud to the pavement. (3 × 2 pts)

10. a the Megalosaurus · b "waddling like an elephantine lizard" (also "as big as full-grown snowflakes", "as if the waters had but newly retired") · c the soot has "gone into mourning … for the death of the sun" · d "Fog … fog … Fog …" (Fog everywhere / Fog up the river / fog down the river…). (4 × 1 pt)

11. a *Smoke lowers down from the chimney-pots and makes a soft black drizzle.* (2 pts) b Without main verbs nothing seems to happen or move: the sentences are like notes or still pictures, and London looks stuck in mud and fog, outside time — like the lawsuit that never ends. The rhythm is slow and heavy, and the reader sees the city before any character. (3 pts)

12. The mud makes London look like the Earth just after the Flood of Genesis, when the waters "retired", and also like the world of the geologists, full of giant extinct reptiles known from fossils (deep

time, chapter 3). Dickens mixes the Bible and the new science, as many Victorian readers did, and the joke has a serious point: the great modern city is so dirty and chaotic that it looks primitive, not progressive. (Megalosaurus was the first dinosaur to be scientifically named, in 1824; not required.) (4 pts)

13. *Model*: Point: in both openings the place is a moral verdict on the society that made it. Evidence: Coketown is "a town of red brick" blackened by smoke, with machines like animals; here London lies under mud "accumulating at compound interest" and fog "defiled" by "the waterside pollutions of a great (and dirty) city". Explanation: the financial image of compound interest links the dirt to the money and the lawsuits of Chancery, just as Coketown's monotony reflects Gradgrind's Facts; in both, pollution is the visible sign of a system that serves profit, not people. Marking: point 1, evidence 2, explanation 2, language 1. (6 pts)

14. a published · b covers · c have read · d tells · e had worked (also accepted: worked). (5 × 1 pt)

15. a *Much as Catherine loved Heathcliff, she married Edgar.* b *Poor as Jane was, she refused Rochester's offer.* c *For all his success, Wilde died poor.* d *The 1870 Act was a step forward, albeit a small one.* e *Granted (that) Nelly takes sides, she is our only witness.* (5 × 1 pt)

16. a *…is a poem in which a character speaks…* b *consists of* c *composed of* d *Poets such as Tennyson…* (or *Poets, for example Tennyson…*) e *i.e.* (there is only one first version). (5 × 1 pt)

17. a 'll be / will be · b will have finished · c will seat · d would · e will. (5 × 1 pt)

18. C. (2 pts)

19. A. (2 pts)

20. D. (2 pts)

21. a (with) a needle · b (a sheet of) tracing paper · c Callum. (3 × 2 pts)

22. a T · b F (it was in colour) · c F (there was no mirror) · d NG. (4 × 2 pts)

23. Model (about 240 words): *Dear Editor, I am writing in response to the article "Why Should We Still Read the Victorians?" in your last issue, which claimed that Victorian literature has nothing to say to teenagers today. As a fifth-year student who has just read* ***Hard Times*** *with friends in Britain and Ireland, I would like to disagree. Granted, Victorian novels are long, and some pages test anyone's patience. Their questions, however, are ours. Gradgrind's school, where children learn "nothing but Facts", is a warning that every generation of students recognises when a test score matters more than a person. Jane Eyre's claim that "women feel just as men feel" could still be printed on a poster, and Wilde's comedy of people who show the world a perfect version of themselves reads like a description of social media. Much as I agree that a novel should not be a sermon, these books do not preach: they make us laugh at, or argue with, people very like us. Dickens wrote for readers who waited every week for the next instalment, and a story that once kept a whole nation waiting can still keep a class awake. I would therefore propose a simple step: a reading group in every fifth-year class, with short extracts read aloud and one complete novel in the year, chosen by the students. Distance is not a reason to stop reading the Victorians. It is the reason to start. Yours faithfully, Giulia Ferraro, Turin*
Marking: see the grid (content 5, organisation 3, language 4, register 3). A letter under 220 words loses up to 2 points in content.