VERIFICA

II

Verifica di fine parte II

Chapters 5–7 · 90 minutes · 100 points

English 5 · Parte II · America and Empire · versione 1.0
Verifica: Verifica di fine parte II · pagine 243–248 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● What did the Indian Removal Act (1830) lead to? (1 pt)
   - **A.** The forced removal of Native nations to lands west of the Mississippi.
   - **B.** The end of slavery in the Northern states.
   - **C.** The purchase of Alaska from Russia.
   - **D.** The right of Native Americans to vote.

2. ● Who gave the name "American Renaissance" to the great books of the early 1850s? (1 pt)
   - **A.** Ralph Waldo Emerson, in "The American Scholar".
   - **B.** Edgar Allan Poe, in his review of Hawthorne.
   - **C.** The critic F. O. Matthiessen, in 1941.
   - **D.** Walt Whitman, in the preface to *Leaves of Grass*.

3. ● What did the Emancipation Proclamation (1 January 1863) do? (1 pt)
   - **A.** It abolished slavery in the whole of the United States.
   - **B.** It ended the Civil War.
   - **C.** It gave the vote to all men over twenty-one.
   - **D.** It declared free the people enslaved in the areas in rebellion.

4. ● What did the Berlin Conference (1884–85) do? (1 pt)
   - **A.** It drew the borders of every African colony.
   - **B.** It set the rules of the partition of Africa and accepted Leopold II's claims to the Congo.
   - **C.** It gave independence to Ethiopia and Liberia.
   - **D.** It ended the Boer War.

5. ● Match each author with a work and a date. (4 × 1 pt) Hawthorne · Melville · Whitman · Conrad — *Leaves of Grass* · *Heart of Darkness* · *The Scarlet Letter* · *Moby-Dick* — 1850 · 1851 · 1855 · 1899.

6. ●● Explain each term in one or two sentences, with an example from Part II. (4 × 1 pt) a Transcendentalism · b free verse · c slant rhyme · d colonial literature.

7. ●●● Short answer (10–12 lines, 100–130 words). What is Dark Romanticism, and how does Poe *or* Hawthorne show it? Give a definition, an example and a link. (4 pts)

8. ●●● Short answer (10–12 lines, 100–130 words). Huck in *Adventures of Huckleberry Finn* and Marlow in *Heart of Darkness* both tell their stories in the first person. How does each narrator's limited view help the author to criticise his society? (4 pts)

Text Analysis (25 points)

Read this poem by Emily Dickinson. She wrote it about 1859, before the Civil War; it was printed anonymously in 1878 and then, with the title “Success”, in the first collection of her poems (1890), whose text is given here.

Tabella V2.1 Emily Dickinson, “Success is counted sweetest”, as printed in *Poems*, ed. M. L. Todd and T. W. Higginson (Boston, 1890), I.I (Project Gutenberg eBook #12242)

Success is counted sweetest	
By those who ne’er succeed.	
To comprehend a nectar	
Requires sorest need.	
Not one of all the purple host	5
Who took the flag to-day	
Can tell the definition,	
So clear, of victory,	
As he, defeated, dying,	
On whose forbidden ear	10
The distant strains of triumph	
Break, agonized and clear!	

Glosses. *ne’er*: never · *comprehend*: understand fully · *nectar*: the drink of the gods; a sweet liquid · *sorest*: most painful · *host*: army (*purple*: the colour of royalty and of victory) · *took the flag*: captured the enemy’s flag · *strains*: sounds of music.

9. ● Answer the questions. (3 × 2 pts) a According to lines 1–2, who values success most? b Who are “the purple host”, and what have they done “to-day”? c Who understands victory best, according to the last stanza?

10. ● Find in the poem: (4 × 1 pt) a a word from the language of taste · b a pair of words that rhyme fully · c a slant rhyme · d an archaic contraction.

11. ●● a The 1890 editors gave the poem a title and chose its punctuation. Why must a reader of this text remember that? b The last line is the only exclamation in the poem. What is its effect? (2 × 2 pts)

12. ●● Lines 1–2 contain a paradox. Explain it in your own words, and show how the dying soldier of stanzas 2–3 proves it. (5 pts)

13. ●●● Write a PEE paragraph (Point, Evidence, Explanation; 80–100 words): *Like Kurtz in* Heart of Darkness*, Dickinson's dying soldier understands something at the moment of defeat that the living cannot.* (6 pts)

Language (20 points)

14. ● Put the adjectives in the correct order. (5 × 1 pt) a a (wooden / small / old) ship · b a (white / huge / terrifying) whale · c a (red / beautiful / silk) scarf · d a (brick / large / Victorian) house · e (cotton / new / American) shirts.

15. ●● Rewrite each phrase with a compound adjective before the noun. (5 × 1 pt) a a novel in three volumes · b a story that is well known · c a captain with one leg · d a journey that lasted ten days · e bones bleached by the sun.

16. ●● Rewrite each sentence in American English. (5 × 1 pt) a *The theatre is in the centre of town.* b *Have you got a flat in London?* c *I've already eaten, thanks.* d *We met at the weekend.* e *He travelled to work by underground.*

17. ●● Complete with *that*, *whether* or *what*. (5 × 1 pt) a _____ Conrad wrote his novels in his third language is well known. b It is not clear _____ or not Dickinson wanted her poems to be printed. c The question is _____ Huck will betray Jim. d Ishmael never tells us _____ his real name is. e Critics argue about _____ Kipling's poem is propaganda.

Towards INVALSI (20 points)

Read Aoife's post (433 words) and do the tasks. Items marked B1 or B2 show the level they test.

Tabella V2.2 Reading text — Aoife's post on "The Link, Year Five"

Following the Whale · *The Link, Year Five* · posted by Aoife

Ishmael says that he goes to sea "whenever it is a damp, drizzly November in my soul". For me it was a damp, drizzly Saturday in Galway, and I went to sea because our lecturer needed volunteers for a whale and dolphin survey. Sam has been complaining about the long chapters on whales in *Moby-Dick*, so this post is for him.

There were nine of us on a small research boat, and the method was simpler than I expected. The boat follows a straight line, called a transect, at a steady speed. Two observers stand on the roof with binoculars, one looking left and one right, and call out every animal they see. A third person writes down the time, the position from the GPS, the species and the number of animals. Under the water, a microphone called a hydrophone is pulled behind the boat, because some whales are easier to hear than to see: sperm whales, the species of Moby Dick, make loud clicks to find their food in the dark.

For the first two hours we saw nothing but grey waves, and I learned that seasickness is not a feeling you can study your way out of. Then someone shouted, and a group of about thirty common dolphins came racing towards the bow. In the afternoon we had a short, quiet sighting of a minke whale, a small whale that comes up to breathe without making much of a show. No sperm whales — the hydrophone stayed silent.

On the way back our lecturer told us that in 1991 Ireland declared all its waters a whale and dolphin sanctuary, the first country in Europe to do so. Melville's sailors hunted whales for the oil that lit the lamps of America; the industry declined once petroleum became cheap. Today the most valuable thing we take from a whale is information. Many large whales can be recognised by the shape and the marks of their tails, so a single good photograph can tell scientists where one animal has travelled for twenty years.

Back in the lab, we checked our notes against the GPS track and entered every sighting in a database that researchers will use to decide where ships should slow down. It is not exciting work, but it is how a sanctuary becomes more than a word.

So, Sam: I am now on Ishmael's side about the whale chapters. He gets the science wrong — in "Cetology" he insists that the whale is a fish — but he understood something true. You cannot care about an animal you know nothing about.

18. ● (B1) What is the main purpose of Aoife's post? (2 pts)

    A. To persuade her friends to study marine science.

    B. To complain about a cold and boring day at sea.

    C. To describe a whale survey and link it to *Moby-Dick*.

    D. To explain how sperm whales find their food.

19. ●● (B2) In the last paragraph, Aoife suggests that Ishmael's long chapters on whales… (2 pts)

    A. are full of scientific errors and should be skipped.

    B. show that knowing an animal is the first step to caring about it.

    C. were written to help the whaling industry.

    D. are more exciting than the work in the lab.

20. ● (B1) Answer in a maximum of four words. (3 × 2 pts) a What is the straight line followed by the boat called? b What is pulled behind the boat? c Which whale did the group see in the afternoon?

21. ●● (B2) True (T), false (F) or not given (NG)? (5 × 2 pts) a There were three observers on the roof of the boat. b The group heard sperm whales but did not see them. c Ireland was the first European country to declare its waters a whale and dolphin sanctuary. d Some of the volunteers had never been on a boat before. e The data will help to decide where ships should slow down.

Writing (15 points)

22. ●●● An online encyclopedia for secondary-school students is preparing a section on nineteenth-century literature in English. Write the entry (200–260 words) on **one** author of Part II: Edgar Allan Poe, Emily Dickinson or Joseph Conrad. Use a lead sentence, two short sections with headings (for example *Life* and *Works and style*), a neutral register, and two sources at the end. (15 pts)

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

Criterion	What earns full marks	Points
Task and content	a lead sentence that defines the author; accurate dates, works and features; nothing invented	5
Organisation	lead + two headed sections + sources; one topic per paragraph	3
Register	neutral and impersonal: no "I think", no loaded adjectives; British or American spelling used consistently	3
Language	accurate grammar; at least two complex noun phrases and one noun clause used correctly	4

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 the United States from 1830 to Reconstruction — the frontier, Indian removal, slavery, the Civil War — and the British Empire from 1857 to 1914;
- present Poe, Hawthorne, Melville, Whitman, Dickinson, Twain, Kipling and Conrad, with their main works and dates;
- use the terms of Part II: Transcendentalism, American Renaissance, Dark Romanticism, free verse, slant rhyme, colonial literature;
- analyse an unseen poem: its speaker, its images, its rhymes and its paradoxes;
- build complex noun phrases, choose British or American English consistently, and use noun clauses and extraposition;
- write a pitch and a screenplay scene, an encyclopedia entry and an exhibition text.

For every ✗, go back to the chapter, reread the Sintesi and redo two exercises on that point.

Soluzioni

1. A. (1 pt)

2. C. (1 pt)

3. D (it did not apply to the border states or to areas already under Union control; slavery was abolished everywhere by the Thirteenth Amendment, 1865). (1 pt)

4. B (the borders were drawn later, by treaties and by conquest). (1 pt)

5. Hawthorne — *The Scarlet Letter* — 1850 · Melville — *Moby-Dick* — 1851 · Whitman — *Leaves of Grass* — 1855 · Conrad — *Heart of Darkness* — 1899. (4 × 1 pt)

6. a **Transcendentalism**: an American movement (Emerson, Thoreau) that trusted intuition, nature and the individual's self-reliance (Thoreau's *Walden*, 1854). b **free verse**: verse with no regular metre or rhyme, with lines shaped by the sense and the breath (Whitman, "Song of Myself"); not blank verse. c **slant rhyme**: a rhyme in which the sounds are close but not identical (Dickinson: *to-day / victory*). d **colonial literature**: writing of the colonial period, mostly by authors from the colonising country, about the colonies, for readers at home (Kipling, "The White Man's Burden"). (4 × 1 pt)

7. *Traccia* (about 120 words): Dark Romanticism is a label for American writers of the mid-nineteenth century who, against the optimism of Transcendentalism, explored sin, guilt, madness and obsession. Poe's "The Tell-Tale Heart" (1843) is told by a murderer who insists that he is not mad, and his calm, precise voice reveals his madness: Poe builds every detail towards a single effect of terror. (Or Hawthorne: in *The Scarlet Letter* the Puritan community punishes Hester's sin in public, while the hidden guilt of Dimmesdale destroys him; the letter A is a symbol whose meaning changes.) Link: Tarchetti's *Racconti fantastici* (1869) brought the same taste for the dark into Italian, through Baudelaire's translations of Poe. (4 pts: definition 1, example 2, link 1)

8. *Traccia* (about 120 words): both narrators see less than the reader, and the gap is the criticism. Huck, a boy, tells his story in the vernacular of the Mississippi and believes what his society has taught him: that helping Jim escape is a sin. When he decides "All right, then, I'll *go* to hell" (chapter 31), the reader sees that his "wrong" choice is the right one, and that the morality of a slave-holding society is false. Marlow is an adult who admits that he does not understand what he saw; his prejudices and his lie to the Intended show the limits of the European view, while his descriptions of the Company expose "robbery with violence". (4 pts: one accurate point for each narrator, 2 + 2)

9. a Those who never succeed (people who have failed). b The victorious army (purple = royal, victorious), which has captured the enemy's flag in today's battle. c A defeated soldier who is dying and hears the music of the enemy's victory in the distance. (3 × 2 pts)

10. a *sweetest* or *nectar* · b *succeed / need* or *ear / clear* · c *to-day / victory* · d *ne'er*. (4 × 1 pt)

11. a Dickinson's poems had no titles and she used dashes and her own punctuation; the 1890 text is the editors' version, so a title or a comma may be theirs, not hers, and an interpretation should not depend on them. b It breaks the calm, defining tone of the poem at the moment of greatest pain: the sounds of triumph "break" on the dying man, and the exclamation makes the reader hear them as he does. (2 × 2 pts)

12. The paradox: those who never succeed value success most, as only someone who is very thirsty fully understands how sweet a drink is. The proof: the winners, who "took the flag", cannot define victory, because they have it; the defeated, dying soldier, who hears the distant music of the other side's triumph, understands it "so clear", because it is

exactly what he has lost. (5 pts: paradox explained 2, link to the soldier 2, quotation 1)

13. *Model*: Point: in both texts a dying man reaches, at the moment of defeat, a knowledge that the living lack. Evidence: Dickinson's soldier is "defeated, dying", and yet only he can tell the definition of victory, "so clear"; Kurtz, at what Marlow calls a "supreme moment of complete knowledge", cries "The horror! The horror!". Explanation: Dickinson states her truth in a clear paradox, while Conrad leaves Kurtz's knowledge unexplained and filtered through Marlow's question. (6 pts: point 2, evidence from both texts 2, explanation 2)

14. a a small old wooden ship · b a terrifying huge white whale · c a beautiful red silk scarf · d a large Victorian brick house · e new American cotton shirts. (5 × 1 pt)

15. a a three-volume novel · b a well-known story · c a one-legged captain · d a ten-day journey · e sun-bleached bones. (5 × 1 pt)

16. a *The theater is downtown / in the center of town.* b *Do you have an apartment in London?* c *I already ate, thanks.* (also *I've already eaten*, which is correct in AmE too) d *We met on the weekend.* e *He traveled to work by subway.* (5 × 1 pt; accept other correct AmE versions)

17. a That (*what* is impossible: the clause is complete) · b whether (not *if* directly before *or not*) · c whether · d what · e whether. (5 × 1 pt)

18. C. (2 pts)

19. B. (2 pts)

20. a a transect · b a hydrophone (an underwater microphone) · c a minke whale. (3 × 2 pts)

21. a F (two observers; a third person writes the data down) · b F (the hydrophone stayed silent) · c T · d NG · e T. (5 × 2 pts)

22. Model (about 230 words, on Conrad): ***Joseph Conrad*** *(1857–1924) was a Polish-born British novelist and short-story writer, known for his tales of the sea and of empire, written in English, his third language.* ***Life.*** *Józef Teodor Konrad Korzeniowski was born in Berdychiv, then in the Russian Empire, to a family of Polish patriots exiled for their politics. An orphan at eleven, he went to sea from Marseille at sixteen and joined the British merchant navy in 1878. He became a British subject and a master mariner in 1886. In 1890 he travelled up the Congo River for a Belgian trading company, an experience that shaped his best-known work. He settled in England and died in Kent in 1924.* ***Works and style.*** *His novels include* Lord Jim *(1900),* Nostromo *(1904) and* The Secret Agent *(1907). The novella* Heart of Darkness *(1899; book form 1902) is a frame narrative in which the sailor Marlow describes a journey up an African river to the ivory agent Kurtz. Marlow tells his story to friends on a boat in the Thames, and an unnamed listener reports it, so the reader has to judge two narrators at once. Conrad's style renders sensations before explanations, and his narrators rarely understand everything they see. Since a lecture by Chinua Achebe (1975), critics have debated whether the novella criticises colonial racism or shares it.* ***Sources.*** *A. Sanders,* The Short Oxford History of English Literature*; E. Boehmer,* Colonial and Postcolonial Literature. Mark with the grid (Tabella V2.3).