VERIFICA

III

Verifica di fine parte III

Chapters 8–12 · 90 minutes · 100 points

English 5 · Parte III · Modernism and the World Wars · versione 1.0
Verifica: Verifica di fine parte III · pagine 407–412 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Britain declared war on Germany on 4 August 1914 after Germany had invaded… (1 pt)
   - **A.** France
   - **B.** Serbia
   - **C.** Belgium
   - **D.** Poland

2. ● Bloomsday, the day on which *Ulysses* is set, is… (1 pt)
   - **A.** 16 June 1904
   - **B.** 16 June 1922
   - **C.** 24 April 1916
   - **D.** 2 February 1882

3. ● *Mrs Dalloway* takes place on one day in… (1 pt)
   - **A.** June 1923
   - **B.** December 1910
   - **C.** November 1918
   - **D.** May 1926

4. ● Who narrates *The Great Gatsby*? (1 pt)
   - **A.** Jay Gatsby
   - **B.** Daisy Buchanan
   - **C.** an omniscient narrator
   - **D.** Nick Carraway

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 pararhyme · 2 epiphany · 3 stream of consciousness · 4 Lost Generation · 5 dystopia · 6 euphemism — a an imagined society much worse than ours, written as a warning · b a sudden moment of revelation, often at the end of a story · c a mild word used instead of a harsh or painful one · d the flow of a character's thoughts and impressions reproduced in fiction · e a rhyme in which the consonants stay the same and the vowel changes · f the writers who came of age during the First World War and lived as expatriates in the 1920s

6. ●●● Answer in 10–12 lines (100–130 words) each. (2 × 5 pts) a How and why did war poetry change between Brooke's "The Soldier" (1914) and Owen's poems of 1917–18? b Choose two writers from Joyce, Woolf and Orwell: how does each use the inner life of a character to show the pressure of the world outside?

Text Analysis (25 points)

Read a poem by Wilfred Owen (chapter 8), written in 1918 and published after his death. A soldier has just been carried out into the sunlight.

Tabella V3.1 Wilfred Owen, "Futility". Text of *Poems* (1920), Project Gutenberg eBook #1034; checked against a scan of the 1920 edition.

Move him into the sun—	
Gently its touch awoke him once,	
At home, whispering of fields unsown.	
Always it woke him, even in France,	
Until this morning and this snow.	5
If anything might rouse him now	
The kind old sun will know.	
Think how it wakes the seeds—	
Woke, once, the clays of a cold star.	
Are limbs so dear-achieved, are sides	10
Full-nerved,—still warm,—too hard to stir?	
Was it for this the clay grew tall?	
—O what made fatuous sunbeams toil	
To break earth's sleep at all?	

Glosses. *unsown*: not yet planted · *rouse*: wake · *dear-achieved*: produced at great cost · *full-nerved*: fully alive, with every nerve working · *fatuous*: foolish, pointless · *toil*: work hard.

7. ● Answer the questions. (3 × 2 pts) a Who is "him", and where is he? b What did the sun use to do for him, at home and in France? c What has happened "this morning"? How do you know?

8. ●● Find in the poem: (4 × 1 pt) a an imperative; b a rhetorical question; c two pairs of pararhyme in stanza 2; d a line in which the sun is personified.

9. ●● Explain in your own words. (2 × 2 pts) a "Woke, once, the clays of a cold star" (l. 9) b "fatuous sunbeams" (l. 13)

10. ●●● Write a PEE paragraph (100–120 words): compare "Futility" with "Dulce et Decorum Est" or "Anthem for Doomed Youth" (chapter 8). How does each poem make the reader feel the waste of a soldier's life? (7 pts)

11. ●●● In 50–60 words, link “Futility” to an Italian text from Part III (for example Ungaretti’s war poems, chapter 8): one similarity and one difference. (4 pts)

Language (20 points)

12. ●● Complete with *result in, result from, due to, owing to, give rise to*, in the correct form. (5 × 1 pt) a The shortage of food in the trenches was largely _____ the shelling of supply lines. b The blight of 1845 _____ the deaths of about a million people. c _____ the heavy rain, the attack was postponed. d The Wall Street Crash did not by itself _____ the Depression; many factors contributed. e The Dust Bowl _____ years of drought and over-ploughing.

13. ●● Correct the punctuation; the sentences contain comma splices or a wrong use of *however*. (4 × 1 pt) a Joyce settled in Trieste in 1905, he taught English at the Berlitz School. b Woolf wrote in the morning, however, she walked in the afternoon. c Owen was killed on 4 November 1918, the Armistice came a week later. d Yeats won the Nobel Prize in 1923, it was the year after the Free State was founded.

14. ●● Rewrite each sentence using the word in capitals. (4 × 1 pt) a Clarissa left early because she did not want to miss the shops. (SO AS) b Septimus’s wife took him to Regent’s Park so that he could rest. (ORDER) c Clarissa arrived home. Lucy had already prepared the room. (BY THE TIME) d As soon as the clock struck, she crossed the street. (MOMENT)

15. ●● Complete the commentary with one word in each gap. (4 × 1 pt) US unemployment rose _____ 3.2% in 1929 _____ 24.9% in 1933, an increase of 21.7 percentage _____. After 1933 it fell slowly, and in 1940 it still stood _____ 14.6%.

16. ●● Rewrite in plain English, naming the agent in brackets. (3 × 1 pt) a *It has been decided that the trip will be postponed.* (the school) b *A reduction in the number of buses will be implemented.* (the council) c *Mistakes were made in the selection process.* (we)

Towards INVALSI (20 points)

Read Sam’s post on The Link.

The Link, Year Five · Walking Through Three Books · posted by Sam Taylor

[1] Our module on modern fiction ended last week with something our lecturer calls a “reading walk”. Instead of a final seminar, twelve of us took an early train to London and spent a day walking through the places of three books we had studied. I was sceptical. I thought it would be a tourist trip with footnotes. I was wrong.

[2] We started in Westminster at ten to eleven, so that we could hear Big Ben strike, exactly as Clarissa Dalloway does on her way to buy flowers. Our lecturer read the passage aloud on the pavement while buses went past. It sounds silly, but when the bell actually struck, half the group laughed and the other half went completely quiet. You understand the “leaden circles” much better when you feel them in your chest.

[3] From there we followed Clarissa's route across St James's Park, up to Piccadilly and into Bond Street. Clarissa does nothing dramatic on her walk, and neither did we. But walking slowly made us notice what Woolf notices: the noise, the shop windows, the strangers who each carry a private world. Somebody pointed out that the novel is set in 1923, less than five years after the Armistice, and that the city Clarissa loves is full of men like Septimus.

[4] That led us, unplanned, to Whitehall and the Cenotaph. We had read Owen in the autumn, and standing there I kept thinking of "Anthem for Doomed Youth": no prayers, no bells, just the traffic. One of our group, whose great-great-grandfather was gassed near Ypres, read out his name, which she had found in a regimental record the night before. Nobody said much after that.

[5] The afternoon belonged to Orwell. We walked to Bloomsbury and stood outside Senate House, the University of London's great white tower, which is often said to have inspired the Ministry of Truth. During the war it housed the Ministry of Information, where Orwell's wife worked. Our lecturer asked us to count the security cameras around the building. I got to nine before I gave up.

[6] On the train home we argued about which book had changed most in our heads after seeing the places. I said Woolf, because her London is still there and still noisy. When I phoned Callum in Edinburgh that evening, he said that was cheating: Orwell's London was never real, so it can't have changed. Giulia, who is preparing her colloquio, wants the whole route as a map. I've promised to draw one, badly.

17. ● (B1) Choose the correct answer. (4 × 1 pt) a Why did the group go to Westminster first? A to buy flowers · B to hear Big Ben strike · C to visit Parliament · D to meet Callum. b How did Sam feel about the trip before it started? A excited · B nervous · C doubtful · D bored. c Where did the group go after Bond Street? A to Whitehall · B to Bloomsbury · C to Regent's Park · D back to the station. d What did the lecturer ask the students to count at Senate House? A windows · B floors · C books · D cameras.

18. ●● (B2) True, false or not given? (6 × 1 pt) a The walk replaced the final seminar of the module. b The lecturer read Woolf's passage at Big Ben with a microphone. c The visit to the Cenotaph was part of the original plan. d One student's great-great-grandfather was gassed near Ypres. e Sam counted all the security cameras around Senate House. f Callum took part in the walk in London.

19. ● (B1) Answer in no more than four words. (4 × 1 pt) a How many students went on the walk? b Which Owen poem did Sam think of at the Cenotaph? c Which ministry was in Senate House during the war? d What has Sam promised to draw for Giulia?

20. ●● (B2) Match each paragraph (1–6) with the best heading (A–G). One heading is extra. (6 × 1 pt) A A sound you feel · B An argument on the way back · C A first-person surprise · D Silence in Whitehall · E The tower and the cameras · F Ordinary walking, private worlds · G A ticket to Dublin

Writing (15 points)

21. ●●● Choose ONE task (200–250 words). (15 pts) a **A historical diary entry** (chapter 8): it is November 1917, a few days after Caporetto; you are a nurse in a hospital near the Piave or a munitions worker in Turin. Use at least three researched facts and list them, with their sources, after the entry. b **An interior monologue** (chapter 9): a passenger on a train in 1938, reading a newspaper about the Munich Agreement, in a single moment; mix present and past, follow free association, and add a two-line note on your technique.
Assessment criteria: task and content (5) · organisation and technique (3) · grammar (4) · vocabulary and register (3).

LEARNING TO LEARN

Self-assessment. Before you check your answers, mark each statement ✓✓ (I can do this well), ✓ (with a little help) or ✗ (I need more practice). I can…

- outline the First World War, Irish independence, the 1920s, the Depression and the Second World War, with key dates (chapters 8–12);
- explain war poetry, Modernism, the stream of consciousness, the Jazz Age and dystopia, and name their key texts;
- analyse a poem or prose passage of the period and compare it with a text I studied, in a PEE paragraph;
- use cause-and-effect language, correct punctuation, C1 purpose and time clauses, the language of data, and plain English;
- complete INVALSI-style reading tasks in the time given;
- write a diary entry, an interior monologue, a talk script, a data commentary and a plain-English rewrite.

For each ✗, go back to the chapter named and redo one exercise from its Language or Skills section.

Soluzioni

1. C (Belgium). (1 pt)

2. A. (1 pt)

3. A. (1 pt)

4. D. (1 pt)

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

6. *Tracce.* a) Brooke (1914) writes before the trenches: an English sonnet of patriotic idealism, death as a gift to England. Owen (1917–18) writes from the Western Front and from Craiglockhart, where he met Sassoon: gas, mud and the deaths of young men; the "old Lie" of Horace's line; his Preface makes "the pity of War" the subject. Causes: experience of attrition and gas, casualty lists, conscription. Form changes too (pararhyme, broken sonnets). b) Joyce: interior monologue (Molly) and epiphany (Eveline's paralysis at the North Wall — the pressure of family and Irish life); Woolf: stream of consciousness in *Mrs Dalloway*, where Septimus's shell shock brings the war into a London June day; Orwell: Winston's diary and thoughts as the last private space, invaded by the telescreen. Marking: content 3, language 2 per answer.

7. a) A soldier who has just died (or is dying); he has been carried out into the sun, in France, on a snowy morning. b) It woke him gently every morning — at home when he worked in the fields, and even at the front in France. c) He has died: "this snow", the sun can no longer wake him, "if anything might rouse him now" suggests doubt, and stanza 2 asks why life was made at all. (3 × 2 pts)

8. a) "Move him into the sun" (l. 1) / "Think how it wakes the seeds" (l. 8). b) e.g. "Was it for this the clay grew tall?" (l. 12) or ll. 10–11, ll. 13–14. c) seeds / sides; star / stir (also tall / toil). d) "The kind old sun will know" (l. 7) — or "Gently its touch awoke him" (l. 2), "whispering of fields unsown" (l. 3). (4 × 1 pt)

9. a) The sun once gave life to the Earth itself, a cold planet of clay (and, in the biblical image, man was made from clay): the energy that created life on Earth. b) The sun's rays are foolish and their work pointless, because all that effort to create life ends in a dead young body. (2 × 2 pts)

10. *Traccia.* Point: both poems show waste, but in opposite ways. Evidence: "Dulce et Decorum Est" forces horror on the reader with graphic sensory detail (the gas attack, the dying man's face) and attacks the "old Lie"; "Futility" is quiet, almost tender, built on one body and one sun, ending in two unanswered questions. "Anthem" replaces funeral rites with guns and grief at home. Explanation: "Futility" moves from one death to the meaning of life itself ("Was it for this…?"), so the waste becomes cosmic, not only military. Form: unlike the full rhymes of "Dulce" and "Anthem", the pararhymes of "Futility" (seeds / sides, star / stir) leave every echo incomplete, like the life itself. Marking: content 4, language 3.

11. *Traccia.* Ungaretti (chapter 8, summarised) also writes about a single dead comrade next to him, in short broken lines, and finds in that closeness a love of life. Similarity: one body, one moment, no rhetoric of glory. Difference: Ungaretti's answer is an attachment to life; Owen ends in questions about the purpose of creation, and keeps rhyme (pararhyme) and regular stanzas. (4 pts)

12. a) due to (owing to also accepted; due to is the traditional choice after *be*) b) resulted in c) Owing to (Due to is also accepted by many speakers) d) give rise to / result in e) resulted from. (5 × 1 pt)

13. a) …in 1905; he taught… / …in 1905 and taught English at the Berlitz School. b) …in the morning; however, she walked… c) …4 November 1918. The Armistice came… (or a semicolon) d) …in 1923, the year after the Free State was founded. / …in 1923; it was the year after… (4 × 1 pt)

14. a) Clarissa left early so as not to miss the shops. b) Septimus's wife took him to Regent's Park in order that he could (might) rest. c) By the time Clarissa arrived home, Lucy had (already) prepared the room. d) The moment the clock struck, she crossed the street. (4 × 1 pt)

15. from · to · points · at. (4 × 1 pt)

16. a) The school has decided to postpone the trip. b) The council will cut (reduce) the number of buses. c) We made mistakes in the selection process. (3 × 1 pt)

17. a B · b C · c A · d D. (4 × 1 pt)

18. a T. b NG (he says only that the lecturer read it aloud on the pavement). c F ("unplanned"). d T. e F ("I got to nine before I gave up"). f F (Sam phoned him in Edinburgh that evening). (6 × 1 pt)

19. a twelve (students). b "Anthem for Doomed Youth". c the Ministry of Information. d a map (of the route). (4 × 1 pt)

20. 1 C · 2 A · 3 F · 4 D · 5 E · 6 B (G is extra). (6 × 1 pt)

21. Model (task b, about 215 words): *Paper again. Munich. Peace, it says, in letters as big as my hand. The man opposite is smiling at it, folding it, smiling. Peace for our time — and the train rocks, rocks, like Father's chair on the porch the summer before he went, 1914, he laughed at the newspapers too. The Sudetenland. Where is it? Somewhere I could not point to on the map in Miss Bell's classroom, the map with the pink Empire all over it. Pink. My sister's ribbon. She will want to know if there will be a war and I will say no, the paper says no. The paper says. Tunnel. Dark. My own face in the glass, older than I thought. Would they take Tom? He is nineteen. Nineteen. Father was twenty-two. Out of the tunnel, cows, a white horse, a church with a flag. Someone has written on the wall by the line: NO MORE WAR. Chalk. The rain will wash it away by Sunday. Father never talked about the war, not once, only about the mud, and only when it rained. The man folds the paper again, smaller, smaller, until it fits in his pocket, as if peace could fit in a pocket. Reading, next stop. I should get up. I will get up. In a moment.* Note: present tense for the moment, past for memory; free association (newspaper → father → map → sister); short fragments.
Marking grid. Task and content (5): 5 = the task fully done, a convincing voice and period, facts correct (and listed with sources for a); 3 = some lapses; 1 = off task. Organisation and technique (3): diary format with date and place / a single moment with free association and tense mixing. Grammar (4): 4 = accurate and varied, including at least two structures from Part III (cause and effect, purpose or time clauses); 2 = frequent errors; 1 = errors that block meaning. Vocabulary and register (3): period-appropriate words, no anachronisms. Under 180 or over 270 words: −2 pts.