VERIFICA

IV

Verifica di fine parte IV

Chapters 13–15 · 90 minutes · 100 points

English 5 · Parte IV · From 1945 to the Present · versione 1.0
Verifica: Verifica di fine parte IV · pagine 507–514 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● The National Health Service opened on… (1 pt)
   - **A.** 22 June 1948, the day the passengers of the *Empire Windrush* came ashore.
   - **B.** 1 December 1942, with the Beveridge Report.
   - **C.** 5 July 1948, free at the point of use.
   - **D.** 2 June 1953, the day of the Coronation.

2. ● "Theatre of the Absurd" is… (1 pt)
   - **A.** a label created by the critic Martin Esslin in 1961.
   - **B.** the name Beckett gave to his own theatre in Paris.
   - **C.** the title of John Osborne's first play.
   - **D.** a movement founded by the Angry Young Men in 1956.

3. ● Which statement about the space race is correct? (1 pt)
   - **A.** The USA launched the first artificial satellite in 1957.
   - **B.** Apollo 11 landed on the Moon on 20 July 1969.
   - **C.** Yuri Gagarin walked on the Moon in 1961.
   - **D.** The space race ended with Sputnik.

4. ● The Good Friday Agreement (10 April 1998)… (1 pt)
   - **A.** united the two parts of Ireland.
   - **B.** ended British membership of the European Union.
   - **C.** created the Irish Free State.
   - **D.** created a power-sharing government in Northern Ireland.

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 villanelle · 2 Angry Young Men · 3 confessional poetry · 4 Beat Generation · 5 postcolonial literature · 6 magical realism — a writing from and about formerly colonised societies, and a critical approach to it · b a 19-line poem on two rhymes, with two refrains · c poetry in which the speaker seems to be the poet, speaking openly about private pain · d realistic narrative in which impossible events are told as normal · e young British writers of the 1950s who attacked class and the post-war establishment · f American writers of the 1950s who rejected conformity and celebrated travel, jazz and spontaneous writing

6. ●●● Answer in 10–12 lines (100–130 words) each: a definition, an example, a link. (2 × 5 pts) a What is the Theatre of the Absurd, and how does *Waiting for Godot* show it? b Why did Chinua Achebe take the title of *Things Fall Apart* from Yeats, and what does the last chapter of the novel show?

Text Analysis (25 points)

On 12 September 1962, seven years before Apollo 11, President John F. Kennedy spoke about the American space programme in the football stadium of Rice University, in Houston, Texas. Read three passages from his speech.

Tabella V4.1 John F. Kennedy, Address at Rice University on the Nation's Space Effort, Houston, 12 September 1962: three passages from the second half of the speech ([…] marks an omission; the last passage is the first sentence of its paragraph). Text of the transcript on en.wikisource.org; a work of the US federal government, in the public domain.

We choose to go to the moon. We choose to go to the moon… (interrupted by applause) we choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.
[…]
Many years ago the great British explorer George Mallory, who was to die on Mount Everest, was asked why did he want to climb it. He said, "Because it is there."
Well, space is there, and we're going to climb it, and the moon and the planets are there, and new hopes for knowledge and peace are there.

Glosses. *this decade* the 1960s · *organize* American spelling of *organise* · *George Mallory* British mountaineer (1886–1924), who died on Everest in 1924 · *Mount Everest* the highest mountain in the world.

7. ● Answer the questions. (3 × 2 pts) a What does Kennedy say the United States will do, and when? Give two of the reasons he gives. b Who was Mallory, and what does his answer "Because it is there" mean? c How does Kennedy turn Mallory's answer into an argument for going to the Moon?

8. ●● Rhetoric (chapter 14). Find one example of each device in the passages. (4 × 1 pt) a anaphora · b antithesis · c a group of three parallel phrases (tricolon) · d a metaphor

9. ●● Language. (4 × 1 pt) a What does *Well* do at the start of the last passage? Name the language point (chapter 14). b "…who *was to die* on Mount Everest": name the structure and say what it means (English 4, chapter 13). c What do the words in brackets "(interrupted by applause)" tell you about the text? d Kennedy uses *because* four times in one sentence. Is he giving causes or purposes? Explain in one sentence (chapters 8 and 10).

10. ●●● Context. (3 pts) What had happened in the space race before September 1962, and when did the United States reach the goal Kennedy set? (Chapter 14.)

11. ●●● Write a PEE paragraph (80–100 words): how does Kennedy make a costly and dangerous project sound like an adventure? Use two short quotations. (8 pts)

Language (20 points)

12. ●● Choose the correct option. (6 × 1 pt) a The police (is / are) investigating the attack. b *The Lonely Londoners* (was / were) published in 1956. c Neither Vladimir nor Estragon (knows / know) who Godot is. d A number of passengers (was / were) from Trinidad. e Physics (is / are) our CLIL subject. f "(Coming / Are coming)?" "Yes, wait for me!" (informal speech)

13. ●●● Key-word transformations. Complete the second sentence so that it means the same as the first, using the word in capitals. Do not change the word given; use two to five words, including it. (5 × 1 pt) a *Although she admired Thomas's poem, she found it too rhetorical.* MUCH — _____ Thomas's poem, she found it too rhetorical. b *The rocket was launched early because the weather was getting worse.* DUE — The rocket was launched early _____ weather. c *Beckett wrote the play first in French. This is well known.* IT — _____ Beckett wrote the play first in French. d *She left early because she did not want to miss the train.* SO — She left early _____ miss the train. e *More and more migrants were arriving every year in the 1950s.* NUMBER — The _____ growing every year in the 1950s.

14. ●●● Each sentence has one mistake. Correct it and name the language point. (5 × 1 pt) a ✗ *In* Waiting for Godot *two tramps waited for a man who never came.* b ✗ *Kennedy spoke at Rice University, he announced the Moon programme.* c ✗ *The number of satellites in orbit have grown fast.* d ✗ *Scientists still discuss about if the Moon landing was worth its cost.* e ✗ *In my essay I will show that the Beats, they hated the suburbs.*

15. ●●● Translate into English. (2 × 2 pts) a *Per quanto costoso fosse, il programma Apollo cambiò il modo in cui guardiamo la Terra.* b *La maggior parte degli studenti pensa che l'inglese sia utile, ma il governo non ha ancora deciso.*

Towards INVALSI (20 points)

Listening. Books closed: your teacher or two classmates read the script twice. Read the questions first. It is The Link's monthly video call in May; this month the four friends discuss Kazuo Ishiguro's *Klara and the Sun* (2021).

Tabella V4.2 Listening script — Klara and the Sun

Sam	Right, is everyone on? Aoife, you're frozen… no, you're back. OK, so: *Klara and the Sun*. Callum, you chose it, so you start.
Callum	Well, I chose it because of the Nobel Prize, to be honest. I'd never read Ishiguro, and Giulia kept telling me that *Never Let Me Go* would break my heart. So I thought I'd start with the robot one. Safer.
Giulia	And was it safer?
Callum	Not at all. It's sort of worse, actually. Klara is an Artificial Friend, a machine bought to keep a lonely, sick girl company — Josie. And Klara tells the whole story herself, so you only see what she sees.

Aoife	Which is the clever part. She notices everything about people's faces, every tiny change, but she doesn't understand half of what she sees. She treats the Sun almost like a god, because she runs on solar power.
Sam	I mean, from her point of view it's perfectly logical. The Sun gives her energy, so it must be able to heal Josie too.
Giulia	That's what got me. It's not that Klara is stupid. She reasons very carefully from very little information. Like a scientist with bad data.
Callum	Spoken like a future physicist.
Giulia	Thank you. Anyway — the mother. Can we talk about the mother? Because that's where it gets dark.
Aoife	No spoilers for Josh! He's only on page eighty.
Sam	He's not on the call, Aoife. He's revising for his finals.
Aoife	Fine. Without too many spoilers, then: the mother has a plan for Klara if Josie doesn't get better. And it raises the same question as *Never Let Me Go*: what makes a person a person? Is it something inside you, or is it the way other people love you?
Callum	For me it was the ending. Klara isn't angry about anything. She's grateful. That's what I couldn't stand.
Sam	That's exactly Ishiguro, though. His narrators never shout. Stevens, in *The Remains of the Day*, doesn't either. The reader has to feel what the narrator won't say.
Giulia	Which is the opposite of what Prof.ssa Rossi wants from us in the colloquio. She always says: "Say what you think, then prove it."
Aoife	So — marks out of ten? I'll go first. Nine.
Callum	Eight. Minus one for making me cry on a train.
Sam	Ten. Obviously.
Giulia	Nine. And it's going into my percorso: machines that think — Lovelace, Turing, Klara.
Sam	Next month, then? Something lighter?
Aoife	*White Teeth*. It's funny, I promise.

16. ● (B1) Why did Callum choose the novel? (2 pts)

A. Because its author had won the Nobel Prize.

B. Because Giulia told him it was her favourite.

C. Because he had already read *Never Let Me Go*.

D. Because Aoife had to read it for a course.

17. ●● (B2) What does Giulia say about Klara? (2 pts)
    A. She is not very intelligent.
    B. She understands people better than they understand themselves.
    C. She reasons carefully from very little information.
    D. She thinks exactly like the people who built her.

18. ● (B1) Answer in no more than four words. (3 × 1 pt) a What gives Klara her energy? b Why is Josh not on the call? c Which novel will they read next month?

Reading. Read Giulia's article for the school magazine.

Tabella V4.3 Reading text — "Physics in English? A Debate from Milan"

Physics in English? A Debate from Milan · by Giulia Ferraro, for the school magazine
In October I will start physics at university, here in Turin, and I have already looked at the first-year reading list: about half of it is in English. That made me curious about a debate that began not far from here, in Milan, more than ten years ago.
In May 2012 the academic senate of the Politecnico di Milano, one of Italy's leading technical universities, decided that from 2014 its master's degrees and doctorates would be taught only in English. The university's argument was simple: engineering, architecture and design are international; the best students and teachers move between countries; and English is the language they share. Not everyone agreed. A group of the Politecnico's own professors took the decision to court, arguing that a state university in Italy could not remove the Italian language from whole degree courses. In 2013 a regional administrative court agreed with them and cancelled the decision.
The case went all the way to the Constitutional Court. In 2017 the Court ruled that universities may offer courses in English, because opening up to the world is a legitimate aim, but that they cannot replace Italian completely: a whole degree course taught in English must sit beside an equivalent course taught in Italian, although single modules may be taught in English only. In January 2018 the Council of State applied the ruling, and degrees taught entirely in a foreign language, with no Italian alternative, were no longer possible at the Politecnico.
Who was right? I asked three people. Elena, who wants to study medicine, is on the side of English: "If I study in English, I can do an Erasmus anywhere, read every paper, and work abroad without starting again." Marta is not so sure: "Physics is hard enough in Italian. If I half understand the language, I half understand the physics." And Prof.ssa Rossi gave the answer I expected from an English teacher who also loves Dante: "A language is not only a tool. If Italian stops being used for science, one day nobody will be able to explain science in Italian — not even to their own children."
My own view is somewhere in between. I want to read the papers in English, and I want to give talks in English one day, as I did at the museum. But I learnt what time dilation is in Italian, and I explained it in Italian first. The Court's answer — both languages, side by side — is, for once, exactly what a student would choose.

19. ●● (B2) What is the main purpose of the article? (2 pts)

    A. To persuade students to choose the Politecnico di Milano.

    B. To criticise the Constitutional Court.

    C. To prove that physics should only be taught in English.

    D. To explain a legal debate about teaching in English and give a personal view on it.

20. ● (B1) True, false or not given? (5 × 1 pt) a About half of Giulia's first-year reading list is in English. b The Politecnico's decision was made by the Italian government. c Some of the Politecnico's professors went to court against the decision. d The Constitutional Court said that universities must never teach in English. e Elena has already been on an Erasmus exchange.

21. ●● (B2) Complete the sentences with words from the text (no more than three words each). (6 × 1 pt) a The Politecnico planned to teach its master's degrees and doctorates _____ from 2014. b The professors argued that a state university could not remove _____ from whole degree courses. c In 2013 a regional court _____ the decision. d According to the Court, opening up to the world is _____ . e Marta fears that if she half understands the language, she will only half understand _____ . f Giulia first explained time dilation _____ .

Writing (15 points)

22. ●●● Write a thematic essay for the exam (200–260 words) on ONE of these themes: *the outsider* or *the journey*. Use three authors from English 3–5 (at least one from Part IV), one Italian author and one other subject. Assessment: content and links (5) · organisation and linkers (3) · grammar (4) · vocabulary and register (3). (15 pts)

Tabella V4.4 Mock colloquio — three starting materials. Use them in pairs: one student is the candidate, one the examiner (5 minutes each). The format of the colloquio changes from year to year: check the current year's decree and ordinance (MIM).

Starting material	What to do
A · An image (described). A photograph taken from lunar orbit by the Apollo 8 crew on 24 December 1968, known as *Earthrise*: the blue and white Earth, half in shadow, rises above the grey, empty horizon of the Moon.	Describe the image, give its context, and link it to at least one text in English and two other subjects.
B · A date. 5 July 1948.	Say what happened, why it mattered, and build three links from it.
C · A map. The map of English in the world in chapter 15.	Explain what the map shows and why, and link it to literature, history and language.

Tabella V4.5 Griglia di valutazione della verifica di fine parte IV.

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); rhetoric (4); language (4); context (3); PEE paragraph (8: content 5, language 3)	25
Language	12–15	agreement and spoken grammar (6); key-word transformations (5); error correction (5); translation (4)	20
Towards INVALSI	16–21	listening (7); reading (13)	20
Writing	22	content and links 5; organisation 3; grammar 4; vocabulary and register 3	15
Total			**100**

LEARNING TO LEARN

Self-assessment — the last one. 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 post-war Britain (the welfare state, Windrush, the end of empire), America after 1945 (civil rights, the space race) and the world since 1947 (decolonisation, Northern Ireland, Brexit), with the key dates;
- present Thomas, Beckett, the Angry Young Men, Miller, the Beats, the confessional poets, Achebe, Rushdie, Ishiguro and Adichie, and define the terms of Part IV;
- analyse a speech or a poem, and discuss a novel I know only from a summary, without inventing quotations;
- use agreement, spoken grammar and the language points of the whole book correctly, and know where to revise them (the grammar map in chapter 15);
- understand a conversation and an article at B2 level, as in INVALSI, and talk for three minutes from a starting material, linking English to other subjects;
- write a CV and a cover letter, a science explainer and a thematic essay.

Any ✗? Go back to the chapter, reread the *Sintesi* and redo two exercises. Then close the book — and keep using your English.

Soluzioni

1. C (22 June 1948 is the day the *Windrush* passengers came ashore at Tilbury; 1942 is the Beveridge Report; 1953 the Coronation). (1 pt)

2. A. (1 pt)

3. B (Sputnik, 1957, was Soviet; Gagarin orbited the Earth in April 1961 but did not land on the Moon). (1 pt)

4. D. (1 pt)

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

6. a Model: *The Theatre of the Absurd is the label the critic Martin Esslin gave in 1961 to post-war plays that show human life as meaningless and repetitive, with little plot and circular action. Samuel Beckett's* Waiting for Godot *(in French 1953, in English 1955) is its most famous example: two tramps, Vladimir and Estragon, wait by a tree for a Mr Godot who never arrives; both acts end with the decision to go and with no movement at all. The play links to Pirandello's metatheatre and to the questions of meaning and dignity that Europe asked itself after 1945. Its humour, borrowed from music hall and silent film, makes the despair bearable.* b Model: *Achebe took his title from the third line of Yeats's "The Second Coming" (1920), which describes an order collapsing. He gave the European poem an African meaning: the order that falls apart is Igbo society, broken by missionaries and colonial government; Achebe shows that world from the inside first, so that its destruction is felt as a loss. In the last chapter Okonkwo has taken his own life, and the novel ends in the mind of the British District Commissioner, who plans to reduce his story to a paragraph in a book on the "pacification" of the region: the colonisers write the history of people they do not understand.* Content 3: definition, example, link; language 2. (2 × 5 pts)

7. a The United States will go to the Moon (and "do the other things") in this decade, the 1960s; reasons: because it is hard; because the goal will organise and measure the best of the nation's energies and skills; because it is a challenge they are willing to accept and intend to win (any two). b Mallory was a British mountaineer who died on Everest; his answer means that a great challenge is worth taking simply because it exists. c Kennedy applies the same logic to space ("space is there, and we're going to climb it"): the Moon and the planets, and new hopes for knowledge and peace, are "there", so the nation must go. (3 × 2 pts)

8. a anaphora: "We choose to go to the moon", repeated; also "because… because… because". b antithesis: "not because they are easy, but because they are hard". c tricolon: "one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win". d metaphor: "space is there, and we're going to climb it" (space as a mountain). (4 × 1 pt)

9. a A spoken discourse marker: it introduces the reply to the story and marks a new step, buying a moment before the main point (chapter 14). b *was to* + infinitive, destiny in the past: Mallory would later die there — the speaker knows what happened afterwards (English 4, chapter 13). c It is a transcript of a speech delivered to a live audience: the text records the spoken event, including the interruptions. d Mainly reasons and causes (why they choose the Moon); but the third *because* clause ("that goal will serve to organize and measure…") also expresses a purpose — the goal is chosen in order to organise the nation's energies. Accept a well-argued answer. (4 × 1 pt)

10. Before September 1962 the Soviet Union had launched Sputnik, the first artificial satellite (4 October 1957), and Yuri Gagarin had become the first human in orbit (12 April 1961): the USA was behind. The goal was reached on 20 July 1969, when Apollo 11 landed on the Moon — within the decade, as Kennedy had promised, though he did not live to see it. (3 pts)

11. Model: *Kennedy presents the Moon programme as a heroic choice rather than a costly duty. He presents the decision as a free and collective choice, and he turns difficulty into a reason: "not because they are easy, but because they are hard". He then borrows the voice of an explorer, Mallory, and extends his metaphor: "space is there, and we're going to climb it". Space becomes a mountain, and the audience become climbers; risk and expense disappear behind the language of adventure, courage and discovery.* (c. 85 words) Content 5: a clear point, two exact quotations, explanation of their effect; language 3. (8 pts)

12. a are. b was. c knows (proximity agreement). d were. e is. f Coming. (6 × 1 pt)

13. a *Much as she admired*. b *due to the worsening* (also: *due to the bad*; *due to worsening*). c *It is well known that*. d *so as not to* (also: *so that she would not / wouldn't*). e *number of migrants was* (singular after *the number of*; also: *number of arriving migrants was*). (5 × 1 pt)

14. a *…two tramps* ***wait*** *for a man who never* ***comes***. (literary present, chapter 1). b *Kennedy spoke at Rice University,* ***where*** *he announced… /* ***and*** *announced…* (comma splice, chapter 9). c *The number of satellites …* ***has*** *grown…* (agreement, chapter 13). d *Scientists still discuss* ***whether****…* (no preposition after *discuss*, and never *about if*, chapter 7; informally, *discuss if* is also accepted). e *In my essay I will show that* ***the Beats hated*** *the suburbs.* (a head, a feature of spoken grammar, in formal writing, chapter 14). (5 × 1 pt)

15. a *Expensive as it was, the Apollo programme changed the way we look at the Earth.* (also: *However expensive it was…*; *Expensive though it was…*) b *Most students* (or *The majority of students*) *think that English is useful, but the government has / have not decided yet.* (2 × 2 pts)

16. A. (2 pts)

17. C. (2 pts)

18. a solar power / the Sun. b (he is) revising for his finals / exams. c *White Teeth*. (3 × 1 pt)

19. D. (2 pts)

20. a T. b F (the university's academic senate). c T. d F (they may teach in English, but not replace Italian completely). e NG. (5 × 1 pt)

21. a only in English. b the Italian language. c cancelled. d a legitimate aim. e the physics. f in Italian. (6 × 1 pt)

22. Guidance: one theme stated at once; three authors from English 3–5 (e.g. *the outsider*: Shakespeare's Hamlet or Mary Shelley's creature, Salinger's Holden Caulfield, Ishiguro's Kathy; *the journey*: Tennyson's "Ulysses", Kerouac's *On the Road*, the *Windrush* voyage in Selvon), each with a date and a precise idea; a real comparison with the Italian author (Pirandello's Mattia Pascal, Dante's Ulisse, Verga's Malpelo); a correct link to the other subject (psychology, history, physics of space travel); literary present for texts. **Marking grid.** Content and links (5): 5 = theme, three authors, Italian author and other subject all present and connected; 3 = one element missing or listed without links; 1 = off topic. Organisation (3): introduction, one author per paragraph, linkers, conclusion. Grammar (4): 4 = accurate, including the language points of the book; 2 = frequent errors; 1 = errors that affect meaning. Vocabulary and register (3): formal, precise, no spoken forms. Under 180 or over 290 words: −2 pts. (15 pts)

Mock colloquio — the links expected. A (*Earthrise*): the space race and Apollo (chapter 14); climate and the CO_2 graph, the Paris Agreement (chapter 15); physics — orbits and gravity; Italian — Leopardi's view of a small Earth in an indifferent universe ("La ginestra"). **B** (5 July 1948): the NHS and the welfare state, Windrush (chapter 13); the Italian Constitution, art. 32, in force since 1 January 1948; science — the structure of DNA (1953) and Rosalind Franklin's Photo 51 (chapter 13). **C** (the map): the Empire and decolonisation (chapters 7, 13, 15); Achebe, Rushdie, Walcott; World Englishes and Kachru's circles; Italian — Scego and Lahiri, or the Costituzione on linguistic minorities (art. 6).