**ENGLISH WRITTEN TEST II TERM II FORM 3LSCA**

**Surname ……Godeas………………………… Name ……Simone…………. Date** …Wednesday, 17th March 2021……..

|  |  |
| --- | --- |
| **THE PRIORESS**  There also was a Nun, a Prioress,  Her way of smiling very simple and coy.  Her greatest oath was only “By St Loy!”  And she was known as Madam Eglantyne.  And well she sang a service, with a fine  Intoning through her nose, as was most seemly,  And she spoke daintily in French, extremely,  After the school of Stratford-atte-Bowe;  French in the Paris style she did not know.  At meat her manners were well taught withal;  No morsel from her lips did she let fall,  Nor dipped her fingers in the sauce too deep;  But she could carry a morsel up and keep  The smallest drop from falling on her breast.  For courtliness she had a special zest,  And she would wipe her upper lip so clean  That not a trace of grease was to be seen  Upon the cup when she had drunk; to eat,  She reached a band sedately for the meat.  She certainly was very entertaining,  Pleasant and friendly in her ways, and straining  To counterfeit a courtly kind of grace,  A stately bearing fitting to her place,  And to seem dignified in all her dealings.  As for her sympathies and tender feelings,  She was so charitably solicitous  She used to weep if she but saw a mouse  Caught in a trap, if it were dead or bleeding.  And she had little dogs she would be feeding  With roasted flesh, or milk, or fine white bread.  And bitterly she wept if one were dead  Or someone took a stick and made it smart,  She -was all sentiment and tender heart.  Her veil was gathered in a seemly way,  Her nose was elegant, her eyes glass-grey;  Her mouth was very small, but soft and red,  Her forehead, certainly, was fair of spread,  Almost a span across the brows, I own;  She was indeed by no means undergrown.  Her dock, I noticed, had a graceful charm.  She wore a coral trinket on her arm,  A set of beads, the gaudies tricked in green,  Whence hung a golden brooch of brightest sheen  On which there first was graven a crowned A,  And lower, Amor vincit omnia | **LA MONACA DI MONZA**  **….**  e vide una finestra d'una forma singolare, con due grosse e fitte grate di ferro, distanti l'una dall'altra un palmo; e dietro quelle una monaca ritta. Il suo aspetto, che poteva dimostrar venticinque anni, faceva a prima vista un'impressione di bellezza, ma d'una bellezza sbattuta, sfiorita e, direi quasi, scomposta. Un velo nero, sospeso e stirato orizzontalmente sulla testa, cadeva dalle due parti, discosto alquanto dal viso; sotto il velo, una bianchissima benda di lino cingeva, fino al mezzo, una fronte di diversa, ma non d'inferiore bianchezza; un'altra benda a pieghe circondava il viso, e terminava sotto il mento in un soggolo, che si stendeva alquanto sul petto, a coprire lo scollo d'un nero saio. Ma quella fronte si raggrinzava spesso, come per una contrazione dolorosa; e allora due sopraccigli neri si ravvicinavano, con un rapido movimento. Due occhi, neri neri anch'essi, si fissavano talora in viso alle persone, con un'investigazione superba; talora si chinavano in fretta, come per cercare un nascondiglio; in certi momenti, un attento osservatore avrebbe argomentato che chiedessero affetto, corrispondenza, pietà; altre volte avrebbe creduto coglierci la rivelazione istantanea d'un odio inveterato e compresso, un non so che di minaccioso e di feroce: quando restavano immobili e fissi senza attenzione, chi ci avrebbe immaginata una svogliatezza orgogliosa, chi avrebbe potuto sospettarci il travaglio d'un pensiero nascosto, d'una preoccupazione familiare all'animo, e più forte su quello che gli oggetti circostanti. Le gote pallidissime scendevano con un contorno delicato e grazioso, ma alterato e reso mancante da una lenta estenuazione. Le labbra, quantunque appena tinte d'un roseo sbiadito, pure, spiccavano in quel pallore: i loro moti erano, come quelli degli occhi, subitanei, vivi, pieni d'espressione e di mistero. La grandezza ben formata della persona scompariva in un certo abbandono del portamento, o compariva sfigurata in certe mosse repentine, irregolari e troppo risolute per una donna, non che per una monaca. Nel vestire stesso c'era qua e là qualcosa di studiato o di negletto, che annunziava una monaca singolare: la vita era attillata con una certa cura secolaresca, e dalla benda usciva sur una tempia una ciocchettina di neri capelli; cosa che dimostrava o dimenticanza o disprezzo della regola che prescriveva di tenerli sempre corti, da quando erano stati tagliati, nella cerimonia solenne del vestimento. ……. |

**ACTIVITY**: In an argumentative text format, **write a comparative analysis** of the two nuns with reference to the overall effect and the strategies used in the two characterisations.

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**COMPETENCES**

**L4 - Utilizzare una lingua straniera per scopi comunicativi ed operativi**

L4c. Descrivere in maniera semplice esperienze ed eventi, relativi all’ambito personale e sociale

L4d. Utilizzare in modo adeguato le strutture grammaticali

L4f. Scrivere brevi testi di interesse personale, sociale o professionale

The object of the present work is to develop a comparative analysis between the Monaca di Monza, in Alessandro Manzoni’s "Promessi Sposi", and The Prioress, a character in Geoffrey Chaucer’s "Canterbury Tales".

With regard to The Prioress, the narrator uses several strategies. The most used, present throughout the text, is irony. Other strategies are appearance, social status, style of speech and ~~style of~~ dressing STYLE.

In the case of the Nun, the most used strategy is reputation. Other strategies the narrator uses to characterise her are style of ~~dress~~ dressing STYLE., social status, lexical choices, body language.

Now, before comparing the two descriptions, a small description will follow first of The Prioress and then of the Nun.

From the very title The Prioress the intelligent reader understands that the character is introduced by her social class, so she is a nun and more precisely a prioress. Throughout the text the poet describes her using irony. First of all he describes her body language: he refers to her way of smiling, which is spontaneous and very unusual in nuns. In line 4, however, the narrator refers to her by a nickname, Madame Eglantyne, and informs the reader that she is known by this NICK name rather than by her ~~profession~~ ROLE as a nun. After that the poet ~~describes~~ TELLS OF her behaviour whenever she sings in the church and once more the poet uses an ironic word ("prettily") referring to the nun so that in the end the prioress is ridiculed.

~~Another~~ AN ADDITIONAL strategy used to describe the prioress is her way of speaking. The narrator uses the adverb "elegantly" to describe her way of speaking: however, ~~this~~ THE adverb is not compatible with a nun, who should be more interested in prayer than in appearing linguistically elegant. From line 36 the poet describes her physical characteristics: she has blue-grey eyes, a well-shaped nose, a beautiful body and a small, red mouth. Her beauty is unusual for a nun and once again the narrator uses irony to characterise her.   
Finally, the writer tells that she carried a coral rosary with gauds of green, and from it hung “a brooch of shining gold “; on it was inscribed *Amor vincit omnia*. I think that a nun doesn’t think of love because a nun should think about charity and help other people. With ~~this description~~ HER CHARACTERISATION Chaucer wanted to criticize the Church, because the Church was corrupt. At the end ~~of the description~~ ~~we~~ then THE READER CAN understand why Chaucer used irony to describe ~~she~~ HER

Now I’m going to ~~write about~~ DISCUSS/DEAL WITH the Monaca di Monza’S characterisation.

Right from the title ~~we~~ YOU can understand that she is introduced by her social rank, in fact she is a Nun. Unlike Geoffrey Chaucer, Manzoni does not use irony to ~~describe~~ PRESENT her; instead he ~~describes~~ TELLS OF her beauty and what her gaze reveals. The Nun is of a 'beaten, and withered beauty' and 'could prove 25 years old'. The~~se~~ two ~~things~~ CONSIDERATIONS are very unusual for a nun, which was typically a role played by older women. The intelligent reader can see from the very beginning that she will not be a nun like the others but rather a very different and complicated character than expected. The narrator always ~~describes~~ REFERS TO her beauty, in this case her eyes, but he also uses the strategy of behaviour and body language to describe her. ~~In fact,~~ TO TELL THE TRUTH her eyes give away different emotions based on how she stands and her body language. The idea that she is a nun different from the others is connoted by the last 11 lines. I~~n fact,~~ INDEED; Manzoni writes that the behaviour is not appropriate for a nun, as she performs sudden actions without reflection. The strategy of dressing style is also used to connote her; she has a tight dress at the waist and a lock of black hair; this latter statement confirms the idea of an unusual nun as nuns had to keep their hair short and cut it in the dressing ceremony.

Now let us compare the two analyseIs. Both are described indirectly using the technique of telling, i.e. they are described by two external narrators and thus in the third person. The two narrators do not know them personally but tell what they have heard about them.

Both characters are ~~described from~~ REPRESENTED BY their social class, ~~in fact~~ SINCE THEY ARE both ~~are~~ nuns. They are beautiful and young (very unusual ~~things~~ CONSIDERATIONS for nuns and both narrators say so). Both The Prioress when in Church, and the Nun, ~~assume behaviours~~ ACT IN A WAY that doES not reflect their social class. Both characters are described using the ~~strategy of the way they~~ dressing STYLE and the vocabulary they use. Both Chaucer and Manzoni say that their way of dressing does not reflect the idea of nuns at that time. ~~in fact~~ The Prioress is adorned with jewellery and a necklace on which is written Amor Vincti Omnia, while the Nun is dressed in tight clothes and has a lock of black hair which was not common for nuns to have. THEREFORE ~~SO~~ in conclusion both characterisations do not reflect the virtues, attitudes and dressing STYLE of the nuns, but give a distorted and unusual idea of them. Chaucer mainly uses irony to do this, while Manzoni mainly uses ~~his~~ LA MONACA’S body language. However, even in Manzoni's words the intelligent reader is able to detect irony, especially in the final lines where he describes ~~his~~ way of HER dressing and behaviour.

Elaborato ben organizzato, risponde alle richieste della traccia. Evidenzia buone capacità di analisi ed organizzazione testuale. Uso del mezzo linguistico generalmente adeguato.

**MARK: 8,5**