**ENGLISH WRITTEN TEST II TERM II FORM 2LSCA**

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| **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.

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**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 following text is written in order to analyse the common points and the contrasting traits between the characterization of the "la Monaca di Monza" and the Prioress.

The Monaca di Monza’s characterization is taken from the 9th chapter of "I Promessi Sposi" written by Alessandro Manzoni. Instead, the Prioress’ ~~text~~ CHARACTERISATION is contained in the prologue of the Canterbury Tales, written by Geoffrey Chaucer. In particular, the prioress is one of the twenty-four pilgrims who are going to Canterbury, to visit Thomas Beckett’S SHRINE , a murdered archbishop who died in his own cathedral.

Therefore, the present texts have been written by different writerS and in ~~separat~~eDIFFERENT historical contextS.

For what concerns the characterizations themselves, the first common element the reader notices is the similarity between the subjects’ ~~jobs~~STATUS ~~.~~ Indeed, they are both nuns. However, the narrators have built different characters, that TAKE distanceS from the ordinary ~~and canonical~~ CONVENTIONAL nuns. The texts depict two ~~genres of~~ nuns~~, which are~~ defined by various techniqueS.

On the whole, the two characters don’t have much in common in the way they are presented, whereas the nuns are both introduced with a telling technique. As a matter of fact, one of the few common traits is theIR indirect presentation. On one hand, in "La Monaca di Monza", the character is also portrayed by the boatman’s opinion, on the other hand, the Prioress’ actions are usually ~~juxtaposed to~~ TOLD BYa narrator’s comment, who conveyS a personal image of the Prioress.

Taking "La Monaca di Monza’s" ~~paragraphs~~ into consideration, her character is ~~reached~~ PORTRAYED using a cinematographic technique THAT FROM THE DISTANCE MOVED TO A ~~called~~ slow up. This peculiar device is used to ~~slowly~~ GRADUALLY magnify a character in order to define him or her ~~gradually~~.

The present text about the nun is always supported by suspense which is created by the lack of information~~’s~~ ~~tool~~ ~~and~~ WHICH creates curiosity into the reader who is pushed to go on reading to discover the identity of the nun. The speaking voice generates mystery on the Monaca to ensure that the reader keeps ON reading.

Also lexical choices contribute to add curiosity. WHEN REFERRING TO THE NUN, The narrator~~, when referring to the nun,~~ uses the definite article "la" or defines her as the nun of Monza. Furthermore, some adverbs are employed in the text, such as "mai". All the~~se~~ lexical choices create suspense because they mark the nun as a non-ordinary UNCONVENTIONAL/UNUSUAL nun. Moreover, the tool of reputation and social status helps the speaking voice in ~~t~~his purpose.

The text wants to focus the reader’s attention on the Monaca’s uniqueness and peculiarity, in order to convey ~~the reader~~ a sense of ~~missing of information~~ CURIOSITY that he will ~~find out~~ SATISFY only if he or she continues the reading.

NOW, Cconsidering the Prioress’ presentation, the narrator focuses his attention on some ~~data~~ FEATURES ~~the~~ readers don’t care about, such as the way of eating or ~~the~~ HER speech. Actually, the intelligent reader may expect a text on a nun to ~~talk~~ TELL about her missionary actions or almost her behaviour with poor people. Therefore, the reader recognizes irony as the most relevant technique employed. Irony is a literary device, which consistS in telling something to mean the exact opposite. In the novel by Alessandro Manzoni, irony is absent.

The Prioress is depicted by the narrator with REFERENCE TO her social status, her way of speaking, her eating style, her behaviour with animals and her physical description. Anyway, they are useless to comprehend the nun’s role. (WHY?)

The Prioress is defined by her good manners and SHE MOSTLY RESEMBLES A ~~becomes~~ a courtesan, since She only cares about appearance. In the Canterbury Tales, each pilgrim represents a social class, thus the WAY THE nun IS characterized is a veiled critique to the other nuns too because they only mattered about appearance during THE Middle Ages.

Another tiny common trait between characterizations is the use of appearance as a literary device: both nuns are depicted as beautiful women with red and soft lips. The technique ~~of beautiful aspect~~ is a device the narrators rely on to underline the characters’ uniqueness and their non-ordinary BEHAVIOUR. ~~Such that demonstrate~~ FOR EXAMPLE: the long hair for the "Monaca di Monza" or the neckless with a love quotation for the Prioress.

L’elaborato è solo pienamente sufficiente perchè pur dicendo cose vere non risulta ordinatamente organizzato e non si sofferma per nulla a dimostrare come le scelte linguistiche permettano di costruire gli effetti creati. Della Monaca di monza non hai analizzato le strategie. Uso del mezzo espressivo poco sorvegliato.

MARK: 6,5