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

**Surname Bozza Name Luigi Date** 17/03/20

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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

Comparative Analysis

The object of the present work is to compare the different effects of the Prioress’ characterization and the Monaca di Monza’s character The writer presents a singular nun. The author focuses the attention on her complex psyche. Firstly, he uses the setting to convey the intricacy of THE Monaca’s personality. Moreover, he employs the setting to create a mysterious mood around her. Indeed, the writer puts many barriers between the Monaca and Lucia. After that, the author focuses the attention on her dressing style. She is covered by the black veil~~, that is~~ on the white bandage. The Monaca’s way of dressing creates the contrast between the colours black and white. The first one refers to wickedness and ~~the~~ white is associated to right. As a consequence, the mysterious mood around the Monaca di Monza is highlighted by ~~this~~ THE contrast. Moreover, the contrast of ~~the~~ black and white occurs again in the text. Indeed, in the following line the writer presents the contrast between the NUN’S white skin and ~~the~~ HER black eyes, also connoted by the Monaca’s look. The poet presents an unusual nun ~~with a~~ SURROUNDED BY mystery ~~around her~~.

The Prioress is also presented like a singular nun by the poet. He uses ~~the~~ irony to create~~s~~ her characterization. She ~~is~~ revealS~~ed~~ TO BE ~~like~~ an unusual prioress. Indeed, the poet associates HER WITH strange qualities for a nun ~~to her.~~ He begins the characterization ~~with~~ making clear her social rank. After that, the poet ~~explains the~~ TELLS OF THE Prioress’ skills. Indeed, she speakS French very well. However, in the following line he makes clear that she does not speak French in the Paris’ style. As a consequence, the reader becomes confused. Moreover, the poet ~~explains~~ TELLS OF her nickname with ironic tone. It makes the reader understand that the poet makes fun of THE prioress. Then, ~~the author~~ HE ~~makes clear two information of~~ PROVIDES MORE the Prioress’ behaviour. Firstly, he ~~explains~~ TELLS OF her good manners, that are put inTO contrast with the expression “Nor dipped her fingers in the sauce too deep”. After that, the poet presents her ~~rapport~~ BEHAVIOUR/ATTITUDEwith animalS. The intelligent reader understands that the poet wants to make fun of the nun, ~~because he explains the qualities that is not about the normal nun~~.(SYNTAX!!!) In conclusion, the poet tells about her dressing style. She carries the particular brooch on her arm. Indeed, ~~there are written~~ “Amor vincit omnia” IS THE QUOTATION WRITTEN ON IT , that means “Love conquers all”, on it.

The two character are presented with different strategies. However, they appear similar after the ~~comparation~~ COMPARISON . Indeed, both are ~~an~~ unusual nunS. It seems that they do not want to be~~come~~ a nun, because they have different interestS.

Elaborato semplice che sviluppa un’argomentazione non sempre adeguatamente organizzata con alcuni erroro. Complerssivamente sufficiente.

MARK: 6