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

**Surname SPONZA Name ODILLA Date** 17.03.2021

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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 description of “The Prioress” and the description of “The Monaca di Monza” were written in two different times; although they are very similar.

I start ~~from~~ DISCUSSING the characterization of “The Prioress”; she is one of the characters ~~described~~ INTRODUCED in the General Prologue of “The Canterbury Tales” by Geoffrey Chaucer.

The first information that the poet gives to the reader is about her social status: she occupies an important role into the monastery. After that, the poet starts describing her body language: how she smiles, how she sings, how she was called by the community and how she behaves. All ~~these~~ HER actions ~~are~~ SOUND affected, ~~in fact, the poet describes~~ AND her affected appearance. The poet insists on her attitudes; in particular, her "use of French ~~component~~"; with this choice Chaucer wants to highlight that ~~she~~ THE NUN doesn’t look and she doesn’t behave like a nun. He wants to make a parody of her, and to REACH THE OBJECTIVE ~~do these~~ he uses the strategy of irony ~~in all of~~ all over the poem.

Considering the title, the intelligent reader doesn’t expect to ~~be~~ read about THE WAY THE NUN ~~how she~~ eats, ~~how she~~ moves or ABOUT her relationship with dogs. For ~~that~~ THIS REASON ~~this text~~ THE PRIORESS results pathetic ~~like the consideration of the poet to the character~~. The poet tells also about her moral sense: she ~~fells~~ feels sweet sentiment for mouses, ~~indeed,~~ RATHER THAN for poor people.

In the end of the poem, the poet uses the strategy of physical description: in the expressions “golden brooch” or “soft and red” he uses lots of colors to connote her extravagance and her differences from the other nuns.

She represents the clergy in general and the poet ~~attacks~~ INDIRECTLY CRITICIZES it. The prevalent effect in ~~the poem~~ “The Prioress” is confusion because the reader reads all of her everyday routine but nothing of her nun’s role.

Now, I ~~continue the comparison with the~~ WILL PROCEED WITH analysis of “The Monaca di Monza’s characterization. This character is described in “I Promessi Sposi” by Alessandro Manzoni.

First of all, Manzoni gives information about the social class of the nun: she comes from ~~Spain.~~ MONZA A PLACE WHERE YOU CAN FIND THE MOST POWERFUL PEOPLE Her family and she have an important role in ~~the~~ society: her father was the first person in Monza. Moreover, her future was decided before she was born. For that, the intelligent reader ~~notices~~ immediately FOCUSSES THE ATTENTION ON the role of woman ~~and of the father~~ in ~~that s~~ociety.

Besides the ~~poet~~ NOVELIST gives information ~~to the reader~~ about her reputation and ~~her~~ behavior. The poet describes her appealing to sight. She has got a black veil CONTRASTING WITH ~~to~~ the white of ~~his~~ HER face. , The two coloUrS indicate ~~the contraposition~~ HER INNER CONFLICT between purity and damnation, ~~on the contrary, Chaucer uses more colors to the characterization of the characters, but I analyze this concept later.~~

Furthermore, Manzoni focuses the reader’s attention on a particular aspect of her appearance: a lock of hair ~~comes~~ COMING out ~~from~~ OF her veil to connote that she ~~wasn’t~~ DID NOT care about THE rules and that PECULIARITY MAY catch~~ing~~ the reader's curiosity. Then, the attention of the reader ~~is~~ focusSES on her face: ~~these~~ HER lines suggest pain and suffer~~ance~~ING. The reader can understand that she is very unhappy, angry and insecure. Perhaps because she doesn’t accept imposed role i~~mposed~~ ~~by the society~~ and the rules ~~that~~ she must follow.

In “The Monaca di Monza” the prevalent effect is mystery. This is the reason why the reader is always curious to continue ~~the~~ reading. This effect is ~~accentuated~~ HIGHLIGHTED by the use of climatic effect ~~that is~~ REACHED BY THE CINEMATIC TECHNIQUE OF NARRATION THAT MOVES from the general to the particular. This strategy creates ~~a “wait horizon”~~ curiosity and expectations in the reader. Moreover~~, this strategy in the characterization is presented thought~~ the contrast between the two coloUrS of white and black, ~~his~~ HER body language ~~that transmits~~ UNVEIL what she wants to hide. Thus, the portrait of ~~this~~ THE woman is a psychological portrait.

In conclusion, If I compare the~~se~~ two characters, I notice ~~that are both quite religious people, in fact~~, both are nunS. TheY ~~two nuns that I have analyzed~~ live in different periods but they are very similar. The two poets underline ~~that the Monaca di Monza and the Prioress doesn't~~ THEY DO NOT behave like common nuns. The two characters have some aspects in common: both represent an important social class that is introduced in the first lines to connote that the important role they occupied is a fundamental ~~concept for the reading~~; both are unhappy and angry; both are fashionable women, in both characterization the poet uses the strategy of their dressing style and ~~their~~ appearance.

Nevertheless, there is a big difference: Chaucer wants to ridicule the Prioress, instead, Alessandro Manzoni ~~has~~ FEELS pity FOR The Monaca di Monza. In “The Prioress” Chaucer uses the strategy of irony because he wants to make fun of THE nun’s behavior. She ~~would occupy~~ SHOULD BE INVOLVED ~~about~~ WITH values like humility, poverty and prayer but, in reality, she is ~~worry~~  WORRIED WITH APPEARANCE ~~of how she appears.~~ For that, the poet presents the character like a courteous lady. Another difference used in the characterization of the Prioress and of The Monaca di Monza is that Chaucer used intense colors (red, coral, green …), indeed, Manzoni used only the colors black and white to connote LA MONACA’S ~~contrast~~ CONTRADICTORY NATURE and character.

~~From these~~ WITH THE two characterizations ~~the two poets want to underline~~ some medieval social traits and the role of the woman in the society OF THE TWO PERIODS COMES TO LIFE.

L’elaborato risponde alle richieste della traccia ma si preoccupa maggiormente del contenuto trascurando di sorvegliare l’uso del mezzo linguistico (grammatica, sintassi e vocabolario). L’argomentazione pertanto non risulta sempre adeguatamente fluida.

Nel complesso l’elaborato è comunque pienamente sufficiente.

**MARK: 6,5**