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

**Surname Stabile Name Tecla 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

**Comparative analysis**

The two characters that I’m going to take into consideration are two nuns. One nun is the Prioress, present~~s~~ED in ~~the~~ Geoffre Chauser’s work “The Canterbury Tales”.

The other one is the monaca di Monza presentsED instead in the Alessandro Manzoni’s work “I promessi sposi”.

The two nuns are characterized in two different wayS. The monaca di Monza’S characterization is a psychological one. The most important strategy used by the narrator is mystery: ~~In fact~~ the narrator ~~adds~~ USES A ~~lake~~ LACK of information with the intention of strik~~e~~ING the reader’s attention.

The monaca di Monza’S characterization is made with the telling technique(AS IS THE OTHER ONE)

He presents the monaca di Monza FROM THE DISTANCE FIRST AND with a slow up technique LATER , so MOVING from the general to the particular. Also, thisE technique makes the reader curious about her.

Other strategies used by the narrator are the nationality of her parentS, her use of language , her social status, the setting , her reputation, her dressing style and her body language.

The psychological characterization of the monaca di Monza is ~~made thanks to~~ THE RESULT OF her dressing style and her body language. Taking into consideration her dressing style the intelligent reader may notice that there is a contrast between black and white (“Un velo nero”, “una bianchissima benda di lino”, “lo scollo d'un nero saio”): the contrast highlights her inner conflict between what she wants to ~~be~~ LOOK LIKE and what she REALLY is.

~~This~~ THE message is convey also thanks to her body language that shows her true nature, the nature ~~that~~ she is hiding: her eyes and her lips have two “personalityIES”. Sometimes they are sad and are looking for attention and other times THEY are angry and patronizing.

Everything in ~~this~~ THE characterization brings to the reader’S mindTHE IDEA that she doesn’t want to be a nun: for instance her movements are not the CONVENTIONAL ones ~~that~~ OF a nun ~~do~~ (“mosse repentine, irregolari e troppo risolute per una donna, non che per una monaca”) and in addition she doesn’t follow all the rules that a nun is supposed to follow (“usciva sur una tempia una ciocchettina di neri capelli; cosa che dimostrava o dimenticanza o disprezzo della regola…”).

In addition the boat man’s quote “Non è una monaca come le altre” highlights that she is not an ordinary nun.

Now taking into consideration the prioress’ characterization.

The most important strategy used by the narrator is irony, ~~that is~~ present in all the economy of the text.

The monaca di Monza is characterized thanks to the telling technique.

~~Other~~ sStrategies used in her characterization are her social status, her hierarchical role, her body language, her way of smiling, her way of speaking, the way she expresses, her actions, her attitude, her eating style, her affected appearance, her relationship with animals and her physical description.

Differently from the monaca di Monza the prioress Has a role into the cloister. So she is supposed to ~~be into~~ FOLLOW the nuns activity and values. Nonetheless the prioress is not interested ~~about~~ IN her duty as a nun.

IN ALL THE TEXT The narrator ~~in all the text~~ highlights that she doesn’t act like a nun and he makes fun of her for this reason.

~~In fact~~ INDEED, the characterization of the prioress looks like the characterization of a court lady.

The prioress tries to act like a lady: she ~~talks~~ SPEAKS French, wears fancy clothes and jewelry, she takes care of her appearance and she follows all the etiquette rules at dinner table.

She doesn’t ~~have~~ RESPECT any of the nuns’ values: as a matter of fact she is more charitaBLE ~~ly~~ with animals ~~that~~ THAN with human BEINGS that is ridiculous for a nun.

Even if the characterizations of the nuns seem to be very different, the two women ~~have~~ SHOWS a similarity: they both don’t want to be a nun.

In the prioress this aspect is convey by her action since she acts like a court lady and not as a nun.

On the contrary in the monaca di Monza this aspect is conveyED by her INNER conflict: she is a nun ~~bot~~ BUT she doesn’t want to, so she is in conflict with herself and with her nature.

In forma più sintetica che analitica (non analizzi molto l’uso del mezzo espressivo attraverso cui le strategie prendono forma) l’elaborato risponde alle richieste della traccia ma non si preoccupa di controllare spesso l’uso del mezzo espressivo. Pertanto l’argomentazione risulta solo pienamente sufficiente.

**MARK: 6,5**