

Verifica preparazione personale LM 37-38 – anno 2018
Facsimile test Americanistica

ATTENZIONE

Per la preparazione del test si consiglia agli studenti, per la letteratura, il ripasso di un buon manuale universitario (ad esempio, G. Fink et al., *Storia della letteratura americana. Dai canti dei pellerossa a Philip Roth*, Rizzoli e M. Bacigalupo, “America: una cultura etica?”, http://www.academia.edu/6588052/America_una_cultura_etica) con particolare attenzione ai generi letterari e alle periodizzazioni.

Per quel che riguarda la linguistica inglese, Ballard, Kim. 2013 (3rd ed.), *The Frameworks of English*. Houndmills: Palgrave Macmillan (solo Part I, Part II, Part III e Part V). La seconda, ma non la prima, edizione di questo libro va pure bene. Gli studenti che abbiano studiato nel corso di Lingue e Culture Moderne di Genova possono, in alternativa, utilizzare i libri di testo del primo e del secondo anno (Roach e van Gelderen, rispettivamente), con l’aggiunta del solo Capitolo 3 da Ballard. Chi utilizza *The Frameworks of English* potrebbe dover consultare van Gelderen (*An Introduction to the Grammar of English*) per familiarizzarsi con “prepositional object”, “object/complement of preposition”, “noun complement” e “adjective complement”.

Durata del test: un’ora e mezza.

**NB: NEL CORSO DELLA PROVA NON È PERMESSO L’USO DEL
DIZIONARIO**

Read the following passage write a short (150-250 words) description/commentary on it, clarifying what the passage is about, and answer the questions listed below:

Two days afterward he [Winterbourne] went off with her [Daisy] to the Castle of Chillon. He waited for her in the large hall of the hotel, where the couriers, the servants, the foreign tourists, were lounging about and staring. It was not the place he should have chosen, but she had appointed it. She came tripping downstairs, buttoning her long gloves, squeezing her folded parasol against her pretty figure, dressed in the perfection of a soberly elegant traveling costume. Winterbourne was a man of imagination and, as our ancestors used to say, sensibility; as he looked at her dress and, on the great staircase, her little rapid, confiding step, he felt as if there were something romantic going forward. He could have believed he was going to elope [run away] with her. He passed out with her among all the idle people that were assembled there; they were all looking at her very hard; she had begun to chatter as soon as she joined him. Winterbourne’s preference had been that they should be conveyed to Chillon in a carriage; but she expressed a lively wish to go in the little steamer; she declared that she had a passion for steamboats. There was always such a lovely breeze upon the water, and you saw such lots of people. The sail was not long, but Winterbourne’s companion found time to say a great many things. To the young man himself their little excursion was so much of an escapade—an adventure—that, even allowing for her habitual sense of freedom, he had some expectation of seeing her regard it in the same way. But it must be confessed that, in this particular, he was disappointed.

“What on EARTH are you so grave about?” she suddenly demanded, fixing her agreeable eyes upon Winterbourne’s.

“Am I grave?” he asked. “I had an idea I was grinning from ear to ear.”
 “You look as if you were taking me to a funeral. If that’s a grin, your ears are very near together.”
 “Should you like me to dance a hornpipe on the deck?”
 “Pray do, and I’ll carry round your hat. It will pay the expenses of our journey.”
 “I never was better pleased in my life,” murmured Winterbourne.
 She looked at him a moment and then burst into a little laugh. “I like to make you say those things! You’re a queer mixture!”

(Henry James, *Daisy Miller*, 1878)

Comprehension:

- A) Can you explain why Winterbourne was “disappointed”?
- B) Can you explain these words: “Pray do, and I’ll carry round your hat. It will pay the expenses of our journey.”?
- C) Why does Daisy call him “a queer mixture”?

Literary features and context:

- D) What period/current of American literary history would you associate James? Why?
- E) Can you mention any other early works by Henry James?
- F) Can you recall one American poet who was active in the 1870s?

Linguistics (see pp. 4-5 for solutions)

1. Complete the following transcriptions:

foreign 'f__r__n
 castle 'kɑ:___

2. Describe the following phonemes:

/f/
 /ɑ:/

3. Identify the **clause structure** using S, V, O, C, A to label the clause elements.

they were all looking at her very hard	
she didn't regard it in the same way	
I'll carry round your hat	
You're a queer mixture	

4. Identify each underlined **phrase**.

they were all looking at her <u>very hard</u>	
he looked at <u>her dress</u>	
she had a passion <u>for steamboats</u>	
I like to make <u>you say those things</u>	

5. Identify the **tense**, **aspect** and **voice** (active vs. passive) of the underlined phrases.

	tense	aspect	voice
they <u>should be conveyed</u> to Chillon in a carriage			
they <u>were lounging</u> about			
He <u>could have believed</u> he was going to elope with her			

6. Identify the **word class** each underlined word belongs to:

[a] Two days afterward he went off with her to the Castle of Chillon

[b] the foreign tourists were lounging about

[c] he looked at her dress

[d] he felt as if there were something romantic going forward

[e] but she expressed a lively wish to go in the little steamer

Solutions to the Linguistics part (please see also next page for more details)

1. Complete the following transcriptions:

foreign 'frɒn

castle 'kɑ:səl (or 'kɑ:s(ə)l, 'kɑ:sl)

2. Describe the following phonemes:

/f/ consonant: fricative, labiodental, voiceless (or fortis)

/ɑ:/ vowel: back, open, neutral, long (or tense)

3. Identify the **clause structure** using S, V, O, C, A to label the clause elements.

they were all looking at her very hard	S V O _p A
she didn't regard it in the same way	S V O _d C _o
I'll carry round your hat	S V O _d
You're a queer mixture	S V C _s

4. Identify each underlined **phrase**.

they were all looking at her <u>very hard</u>	AdvP
he looked at <u>her dress</u>	NP
she had a passion <u>for steamboats</u>	PP
I like to make <u>you say those things</u>	CP or non-finite clause

5. Identify the **tense**, **aspect** and **voice** (active vs. passive) of the underlined phrases.

	tense	aspect	voice
they <u>should be conveyed</u> to Chillon in a carriage	past	---	passive
they <u>were lounging</u> about	past	progressive	active
He <u>could have believed</u> he was going to elope with her	past	perfect	active

6. Identify the **word class** each underlined word belongs to:

- [a] Two days afterward he went off with her to the Castle of Chillon adverb
- [b] the foreign tourists were lounging about (infinitive) particle
- [c] he looked at her dress determiner
- [d] he felt as if there were something romantic going forward adjective
- [e] but she expressed a lively wish to go in the little steamer adverb

These are the syntactic labels you are expected to be familiar with:

Word classes

content/open-class words or lexical categories	function/closed-class words or grammatical categories
	determiner
noun	auxiliary
verb	coordinating conjunction/coordinator
adjective	subordinating conjunction/subordinator/complementiser
adverb	pronoun
preposition (simple vs. complex)	preposition (simple vs. complex)
particle/adverb/intransitive preposition	particle

Form and function

Form
NP
VP
VGP
AP
AdvP
PP
S
CP/S'

Function	
complement	subject
	direct object
	indirect object
	prepositional object
	subject complement/predicate
	object complement/predicate
	object/complement of preposition
	noun complement
	adjective complement
modifier	e.g. adverbial (adjunct, disjunct, conjunct)

Verbs transitive, ditransitive, intransitive, complex transitive, copular (stative vs. dynamic), prepositional, phrasal, phrasal prepositional

Tense present, past, /

Aspect progressive, perfect, /

Voice active, passive, /

Modality deontic (incl. volition), epistemic, dynamic, /

Mood indicative (or unmarked), subjunctive, imperative, /

[NB. The symbol “/” means “not marked”.]