

Verifica preparazione personale LM 37-38

Facsimile test Anglistica

ATTENZIONE

Per la preparazione del test si consiglia agli studenti, per la letteratura, il ripasso di un buon manuale universitario (ad esempio, L. M. Crisafulli – K. Elam, *Manuale di letteratura e cultura inglese*, Bononia UP, 2009, pp. 7-410. Oppure: John Peck and Martin Coyle, *A Brief History of English Literature*, Macmillan, 2013), 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; then write a short (150-250 words) description/ commentary on it, clarifying what the passage is about, and answer the questions listed below:

One morning, when I was riding to the Bois de Boulogne [...] in order to meet Madame d'Anville, I saw a lady on horseback, in the most imminent danger of being thrown. Her horse had taken fright at an English tandem [type of carriage], or its driver, and was plunging violently; the lady was evidently much frightened, and lost her presence of mind more and more every moment. A man who was with her, and who could scarcely manage his own horse, appeared to be exceedingly desirous, but perfectly unable, to assist her; and a great number of people were looking on, doing nothing, and saying “Good God, how dangerous!”

I have always had a great horror of being a hero in scenes, and a still greater antipathy to “females in distress.” However, so great is the effect of sympathy upon the most hardened of us, that I stopped for a few moments, first to look on, and secondly to assist. Just when a moment's delay might have been dangerous, I threw myself off my horse, seized her's with one hand, by the rein which she no longer had the strength to hold, and assisted her with the other to dismount. When all the peril was over, Monsieur, her companion, managed also to find his legs; and I did not, I confess, wonder at his previous delay, when I discovered that the lady in danger had been his wife. He gave me a profusion of thanks, and she made them more than complimentary by the glance which accompanied them. Their carriage was in attendance at a short distance behind. The husband went for it—I remained with the lady.

“Mr. Pelham,” she said, “I have heard much of you from my friend Madame D'Anville, and have long been anxious for your acquaintance. I did not think I should commence it with so great an obligation.”

Flattered by being already known by name, and a subject of previous interest, you may be sure that I tried every method to improve the opportunity I had gained; and when I handed my new acquaintance into her carriage, my pressure of her hand was somewhat more than slightly returned.

“Shall you be at the English ambassador’s to-night” said the lady, as they were about to shut the door of the carriage.

“Certainly, if you are to be there,” was my answer.

“We shall meet then,” said Madame, and her look said more.

(Henry Bulwer, *Pelham; or Adventures of a Gentleman*, 1828)

Comprehension:

- A) Why didn’t the husband intervene to help his wife?
- B) What is the lady’s attitude towards Pelham? What does “her look said more” imply?
- C) How would you define Pelham’s attitude throughout?

Literary features and context:

- D) This text contains elements of national stereotyping and satire. Do you agree? Why?
- E) Can you mention any other novels published in the first three decades of the 19th century?
- F) Can you mention at least one poet who was active in the 1820s?

Linguistics (please see pp. 4-5 for solutions)

1. Complete the following transcriptions:

dangerous 'd ___ ndʒər ___ s

flattered 'flæt ___ d

2. Describe the following phonemes:

/dʒ/

/æ/

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

He gave me a profusion of thanks	
she made them more than complimentary	
I seized her horse with one hand.	
I didn’t wonder at his previous delay.	

4. Identify each underlined **phrase**.

He gave me <u>a profusion of thanks</u>	
she made them <u>more than complimentary</u>	
I seized <u>her horse</u> with one hand.	
I didn’t wonder <u>at his previous delay</u> .	

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

	tense	aspect	voice
when I <u>was riding</u> to the Bois de Boulogne			
Her horse <u>had taken</u> fright at an English tandem			
Flattered by <u>being</u> already <u>known</u> by name, I ...			

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

[a] when I was riding to the Bois de Boulogne

[b] in order to meet Madame d'Anville

[c] I didn't wonder at his previous delay.

[d] The man appeared perfectly unable to assist her.

[e] "Good God, how dangerous!"

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

1. Complete the following transcriptions:

dangerous 'deɪndʒərəs

flattered 'flætəd

2. Describe the following phonemes:

/dʒ/ consonant: affricate, palato-alveolar, voiced (or lenis)

/æ/ vowel: front, between open-mid and open, spread, short (or lax)

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

He gave me a profusion of thanks	S V O _i O _d
she made them more than complimentary	S V O _d C _o
I seized her horse with one hand.	S V O _d A
I didn't wonder at his previous delay.	S V O _p

4. Identify each underlined phrase.

He gave me <u>a profusion of thanks</u>	NP
she made them <u>more than complimentary</u>	AP
I seized <u>her horse</u> with one hand.	NP
I didn't wonder <u>at his previous delay</u> .	PP

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

	tense	aspect	voice
when I <u>was riding</u> to the Bois de Boulogne	past	progressive	active
Her horse <u>had taken</u> fright at an English tandem	past	perfect	active
Flattered by <u>being</u> already <u>known</u> by name, I ...	---	---	passive

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

[a] when I was riding to the Bois de Boulogne

adverb

[b] in order to meet Madame d'Anville

(infinitive) particle

[c] I didn't wonder at his previous delay.

determiner

[d] The man appeared perfectly unable to assist her.

adjective

[e] "Good God, how dangerous!"

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”.]