VERIFICA

III

Verifica di fine parte III

Chapters 8–10 · 90 minutes · 100 points

English 3 · Parte III · The English Renaissance · versione 1.0
Verifica: Verifica di fine parte III · pagine 333–340 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● The Act of Supremacy (1534) made… (1 pt)
   - **A.** Henry VIII Supreme Head of the Church of England.
   - **B.** Elizabeth I queen of England.
   - **C.** the Pope head of the English Church again.
   - **D.** Parliament the owner of the monasteries.

2. ● Which of these is Philip Sidney's sonnet sequence? (1 pt)
   - **A.** *The Faerie Queene*
   - **B.** *Amoretti*
   - **C.** *Astrophil and Stella*
   - **D.** *Tottel's Miscellany*

3. ● The timbers of which playhouse were used to build the Globe? (1 pt)
   - **A.** the Rose
   - **B.** the Swan
   - **C.** the Curtain
   - **D.** The Theatre

4. ●● Which statement about the Spenserian stanza is true? (1 pt)
   - **A.** It has fourteen lines and ends with a couplet.
   - **B.** It has nine lines, and the last one is an alexandrine.
   - **C.** It is unrhymed, like blank verse.
   - **D.** Spenser invented it for the sonnets of the *Amoretti*.

5. ●● Match the people (1–6) with what they did (a–f). (6 × 1 pt)
   1 William Tyndale · 2 Thomas Wyatt · 3 Henry Howard, Earl of Surrey · 4 Philip Sidney · 5 Edmund Tilney · 6 Edward Alleyn
   a licensed and censored plays as Master of the Revels · b created the roles of Tamburlaine and Faustus on the stage · c wrote *Astrophil and Stella* and *The Defence of Poesy* · d translated the New Testament from Greek into English (printed 1526) · e first used blank verse in English, in a translation of Virgil · f brought Petrarch's sonnets into English

6. ●●● Answer in 40–60 words: how did Italian culture influence English literature in the 16th century? Give two examples from Part III. (5 pts: content 3, language 2)

7. ●●● Answer in 40–60 words: why were the first London playhouses built outside the City, and who could still control the plays performed in them? (5 pts: content 3, language 2)

Text Analysis (25 points)

Read the first five stanzas of a lyric by Christopher Marlowe. It was printed in a shorter form in 1599 and under Marlowe's name in 1600, and it was so popular that other poets wrote answers to it; the most famous, "The Nymph's Reply to the Shepherd", is attributed to Sir Walter Raleigh. A shepherd speaks to the woman he loves.

Tabella V3.1 Christopher Marlowe, "The Passionate Shepherd to His Love", stanzas 1–5. Text of F. T. Palgrave, *The Golden Treasury* (first published 1861; Project Gutenberg eBook #19221, from a later reprint); modern spelling. Stanzas of four lines (ll. 1–4, 5–8, 9–12, 13–16, 17–20).

Come live with me and be my Love,	
And we will all the pleasures prove	
That hills and valleys, dale and field,	
And all the craggy mountains yield.	
There will we sit upon the rocks	5
And see the shepherds feed their flocks	
By shallow rivers, to whose falls	
Melodious birds sing madrigals.	
There will I make thee beds of roses	
And a thousand fragrant posies,	10
A cap of flowers, and a kirtle	
Embroider'd all with leaves of myrtle.	
A gown made of the finest wool,	
Which from our pretty lambs we pull,	
Fair-lined slippers for the cold,	15
With buckles of the purest gold.	
A belt of straw and ivy-buds	
With coral clasps and amber studs:	
And if these pleasures may thee move,	
Come live with me and be my Love.	20

Glosses. *prove* try, experience · *dale* valley · *yield* produce, give · *falls* small waterfalls · *madrigals* songs for several voices · *posies* small bunches of flowers · *kirtle* a woman's gown · *myrtle* an evergreen plant, sacred to Venus · *fair-lined* with a fine lining · *clasps* fastenings · *studs* ornamental buttons · *move* persuade.

8. ● Answer the questions. (3 × 2 pts) a Who speaks, to whom, and what does he ask her? b Where will they live, and what will they do there (stanza 2)? c Name three gifts that he promises her (stanzas 3–5).

9. ●● Form. (4 × 1 pt) a How many lines are there in each stanza? b What is the rhyme scheme of each stanza? c Some rhymes are only approximate (near rhymes). Find two. d Is the poem a sonnet? Give one reason.

10. ●● Find in the poem: (3 × 1 pt) a an example of alliteration in stanza 1 · b a word from the world of music · c a line that repeats the first line.

11. ●● Scansion. Copy line 1. Divide it into syllables, mark the stressed syllables in CAPITALS and the feet with |. How many feet are there? Name the metre. (3 pts)

12. ●●● Compare (60–80 words): both Marlowe's shepherd and his Faustus, speaking to Helen, use exaggeration to talk about love. What does each one promise or ask for, and how different are the two worlds they describe? (4 pts)

13. ●●● Raleigh's reply says that flowers fade and gifts are soon forgotten. In 50–70 words, say which details of Marlowe's poem a realistic reader could object to, and why a poet might choose to describe an ideal countryside (the pastoral world) all the same. (5 pts: content 3, language 2)

Language (25 points)

14. ● Complete with a participle clause: *-ing*, *having* + past participle, or past participle. (4 × 1 pt)
a _____ (hear) the clock strike eleven, Faustus began to panic. · b _____ (finish) the rehearsal, the actors went home. · c _____ (build) in 1587, the Rose was the first playhouse on Bankside. · d _____ (not know) the way to the Globe, we asked a guide.

15. ●● These sentences have dangling participles. Rewrite them correctly. (2 × 1 pt)
a Walking along Bankside, the Globe appeared in front of us. · b Having lost the battle, storms scattered the Armada's ships.

16. ●● Complete with the future perfect or the future continuous of the verbs in brackets. (4 × 1 pt)
a By the end of the trip we _____ (see) a play at the Globe. · b This time next week Giulia's class _____ (fly) to Bristol. · c By the time the audience arrives, Callum _____ (test) the lights three times. · d Don't call Sam at eight: he _____ (rehearse).

17. ●● Choose the correct word. (3 × 1 pt)
a Faustus was *about / due* to sign the pact when his blood stopped flowing. · b The new play was *bound / due* to open at the Rose on Monday, but the plague closed the playhouses. · c Elizabeth knew that the Spanish fleet *will / would* come sooner or later.

18. ●● Complete with the correct form of the verb in brackets: perfect or passive infinitive, passive *-ing* form, or *-ing*. (3 × 1 pt)
a Marlowe is believed _____ (work) for the government in the 1580s. · b The groundlings hated _____ (ignore) by the actors. · c This sonnet is worth _____ (learn) by heart.

19. ●● Complete with the verb in brackets: base form, *-ing* or *to* + base form. (3 × 1 pt)
a I could hear the audience _____ (laugh) all through the second act. · b We watched the old boat _____ (sink) in a few seconds. · c The actor was seen _____ (leave) by the back door.

20. ●●● Key-word transformation. Complete the second sentence so that it means the same as the first. Use the word in bold and between two and five words. (3 × 2 pts)
a After he had read every book on logic, Faustus turned to magic. **HAVING** → _____ every book on logic, Faustus turned to magic. · b It's useless to argue with Ms Bennett. **POINT** → There's _____ with Ms Bennett. · c I expect the rehearsal to end before six. **HAVE** → The rehearsal _____ by six.

Vocabulary and Reading (15 points)

Read Giulia's post on the Literature Trail blog. (*testo della redazione*)

Literature Trail blog · Our first sonnet slam · by Giulia

When Prof.ssa Rossi announced a "sonnet slam", half the class thought it was a new sport. In fact it is a competition in which poets read their own poems aloud and a jury gives them marks. The rules were simple: fourteen lines in English, a clear rhyme scheme — Petrarchan, Shakespearean or Spenserian, as we chose — and a volta, the moment when the poem changes direction. For the rhythm we were allowed to be a little free: iambic "more or less", because, as Prof.ssa Rossi said, even Wyatt's lines do not always count perfectly.

Sam's class in Bristol joined us on the big screen, and Aoife, who is studying for her Leaving Certificate, connected from Galway to be the third member of the jury. We rehearsed for a week. Marta practised in the corridor so loudly that the caretaker asked if she needed help.

There were twelve poems. Sam's was about the number 24 bus, which is always late: he turned it into an unrequited love story, with the bus as the cruel lady who never comes. The couplet made everyone laugh. Marta wrote about her endless fight with a maths problem, and Callum, who had promised he would never write a poem, read one about a clipboard.

The winner was Elena Conti. Her sonnet describes her grandmother's hands, which have sewn, cooked and written letters for eighty years. In the first eight lines the hands are always busy; after the volta they are still, holding a photograph. When she finished, the room was si-

lent for a moment, and then the applause started in both cities. Aoife said that the poem was timeless because it showed a whole life without telling it. Elena was speechless. She just said thank you, twice.

Next month Bristol will organise the second slam. The theme will be the sea: Aoife is already writing.

21. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt)
a The poems had to follow one particular type of sonnet. · b The students were allowed some freedom in the rhythm. · c Aoife was on the jury. · d Sam's sonnet was about a real love story. · e Elena had written poems before.

22. ●● Answer the questions. (2 × 2 pts)
a Why did Prof.ssa Rossi allow an iambic rhythm "more or less"? · b How does Elena's sonnet use the volta, and why did Aoife call it timeless?

23. ● Find words in the post that mean: (6 × 1 pt)
a the point where a poem changes direction (paragraph 1) · b practised before a performance (paragraph 2) · c not returned by the person you love (paragraph 3) · d the two rhyming lines at the end of a Shakespearean sonnet (paragraph 3) · e the noise of people clapping (paragraph 4) · f so surprised or moved that you cannot speak (paragraph 4)

Writing (15 points)

24. ●●● Your school is planning a "Renaissance Week" in May. Write a proposal (180–220 words) to the head teacher. Include: (1) a title, the addressee and the purpose; (2) two or three activities linked to Part III (for example, a staged scene from *Doctor Faustus*, a sonnet workshop, a Tudor debate), each under a heading; (3) practical details (where, when, who, cost); (4) a recommendation with reasons. Use a formal register and at least one participle clause. (15 pts)
Assessment criteria: content, all four points (5 pts) · organisation and proposal features: headings, purpose, recommendation (4 pts) · grammar (3 pts) · vocabulary and register (3 pts).

Tabella V3.2 Griglia di valutazione della verifica di fine parte III.

Section	Exercises	Criteria	Points
History and Literature	1–7	multiple choice (4 × 1); matching (6 × 1); two short answers (5 each: content 3, language 2)	20
Text Analysis	8–13	comprehension (6); form (4); devices (3); scansion (3); comparison (4); evaluation (5: content 3, language 2)	25
Language	14–20	participle clauses (4); dangling participles (2); future perfect and continuous (4); future in the past and *be due / about to* (3); infinitive and *-ing* forms (3); verbs of perception (3); key-word transformation (6)	25
Vocabulary and Reading	21–23	true / false / doesn't say (5); answers (4); vocabulary (6)	15
Writing	24	content (5); organisation and proposal features (4); grammar (3); vocabulary and register (3)	15
Total		mark out of ten = points ÷ 10, rounded to the nearest half (60 points = 6)	**100**

LEARNING TO LEARN

Self-assessment. Before you check your answers, read these statements and give yourself a mark: ✓✓ I can do this well · ✓ I can do this with a little help · ✗ I need more practice. I can…

- describe the Tudor century, from Henry VII to Elizabeth I, and explain what humanism was;
- explain how the sonnet came from Italy to England and recognise the Petrarchan, English and Spenserian forms;
- describe the London playhouses, the University Wits and Marlowe, and recognise blank verse;
- read and analyse prose, sonnets and dramatic verse of the 16th century with the help of glosses;
- use participle clauses, B2 future forms, perfect and passive infinitives and *-ing* forms, and verbs of perception;
- write a proposal, a commentary on a poem and a review.

Now check your test. In which section did you lose most points? Go back to that chapter, read the Sintesi again and redo two exercises from its Esercizi before you start Part IV.

Soluzioni

1. A. (1 pt)

2. C. (1 pt)

3. D. (1 pt)

4. B. (1 pt)

5. 1 d · 2 f · 3 e · 4 c · 5 a · 6 b. (6 × 1 pt)

6. Model answer: Italy was the model of Renaissance culture. Wyatt brought Petrarch's sonnets into English ("Whoso list to hunt" rewrites *Rvf* 190), and Surrey created the English sonnet form; humanists such as More read and wrote in the classical tradition revived in Italy, and Hoby translated Castiglione's *Cortegiano* (1561). (Also accepted: Italian settings and sources of plays; Ariosto and the *commedia erudita* as a comparison.) (5 pts: two correct, developed examples 3; language 2)

7. Model answer: The City of London disliked plays — crowds spread the plague, apprentices missed work, riots were feared — and it tried to drive the players out, but its power stopped at the wall. So playhouses were built in Shoreditch and on Bankside. The plays themselves were still controlled by the Crown: the Master of the Revels read, censored and licensed every play, and the Privy Council could close the playhouses. (5 pts)

8. a The shepherd speaks to the woman he loves (his "Love") and asks her to come and live with him. · b In the countryside, among hills, valleys and mountains; they will sit on the rocks, watch the shepherds feed their flocks by the rivers and listen to the birds singing. · c Any three of: beds of roses, posies of flowers, a cap of flowers, a kirtle embroidered with myrtle leaves, a woollen gown, lined slippers with gold buckles, a belt of straw and ivy-buds with coral clasps and amber studs. (3 × 2 pts)

9. a four · b *aabb* (two rhyming couplets) · c any two of: *Love / prove* (ll. 1–2), *falls / madrigals* (ll. 7–8), *roses / posies* (ll. 9–10), *move / Love* (ll. 19–20) · d No: a sonnet has fourteen lines (one stanza or 8 + 6 / 4 + 4 + 4 + 2) and usually pentameter lines; this poem has stanzas of four short lines. (4 × 1 pt)

10. a *pleasures prove* (l. 2); also accept *live … Love* (l. 1) · b *madrigals* (also accept *melodious*) · c l. 20, "Come live with me and be my Love." (3 × 1 pt)

11. come LIVE | with ME | and BE | my LOVE — 8 syllables, 4 iambic feet: iambic tetrameter. (3 pts: stresses 1, feet 1, metre 1)

12. Model answer: The shepherd promises simple, natural pleasures — flowers, songs, warm clothes — although even his gifts become impossibly rich (gold buckles, coral clasps). Faustus asks for much more: a kiss that will make him immortal, and he puts "heaven" in Helen's lips. The shepherd's world is an innocent, ideal countryside; Faustus's is a world of magic and damnation, where love is a spirit called up by a devil. Both exaggerate, but only Faustus's exaggeration is dangerous. (4 pts: both texts 2, comparison 2)

13. Model answer: A realistic reader could object that roses and posies fade, that shepherds cannot afford gold buckles or coral, and that winter comes even in the country. But the pastoral world is not meant as a description of real life: it is an ideal place, outside time and money, where love is simple. Poets used it to praise innocence and, indirectly, to criticise the city and the court. (5 pts: content 3, language 2)

14. a Hearing (Having heard) · b Having finished · c Built · d Not knowing. (4 × 1 pt)

15. a Walking along Bankside, we saw the Globe in front of us. (As we were walking along Bankside, the Globe appeared…) · b Having lost the battle, the Armada was scattered by storms. (After the Armada had lost the battle, storms scattered its ships.) (2 × 1 pt; any correct version with the same subject)

16. a will have seen · b will be flying · c will have tested · d will be rehearsing. (4 × 1 pt)

17. a about · b due · c would. (3 × 1 pt)

18. a to have worked · b being ignored · c learning. (3 × 1 pt)

19. a laughing (a continuing action) · b sink (the whole action) · c to leave (passive). (3 × 1 pt)

20. a Having read · b no point (in) arguing · c will have ended (finished). (3 × 2 pts; 1 pt if the key word is used with one error)

21. a F (they could choose Petrarchan, Shakespearean or Spenserian) · b T · c T · d F (it was about a bus, written as a love story) · e DS. (5 × 1 pt)

22. a Because even the poets of the period, like Wyatt, do not always count their lines perfectly. · b In the first eight lines the hands are busy; after the volta they are still, holding a photograph. Aoife called it timeless because it showed a whole life without telling it. (2 × 2 pts: 1 pt for the information, 1 pt for a clear, correct answer)

23. a volta · b rehearsed · c unrequited · d couplet · e applause · f speechless. (6 × 1 pt)

24. Model answer (about 200 words): ***Proposal: a Renaissance Week at our school***

To: the Head Teacher · From: Class 3B · Subject: activities for 13–17 May

Purpose. *This proposal suggests three activities to bring the literature of the Renaissance, studied this year, out of the classroom.*

A scene from Doctor Faustus. *Students from 3B would stage the final hour of Marlowe's play in the main hall on Friday afternoon. Having already read the scene in class, we would need only two weeks of rehearsals. Costs would be limited to lighting, about 50 euros.*

A sonnet workshop. *On Wednesday, Prof.ssa Rossi could lead a two-hour workshop in the library, where students would write sonnets in English and Italian and compare Petrarch with Wyatt.*

A Tudor debate. *On Thursday, two teams would debate the question "More or Machiavelli: who understood politics better?", with the history teacher as chair.*

Recommendation. *We recommend holding all three activities, starting with the workshop, which costs nothing. If only one is possible, the scene from Faustus would involve the most students and could be filmed for the Literature Trail blog, giving our partner school in Bristol a chance to see it.*

Marking grid. Content (5): 1 pt for each of points 1–3, 2 pts for a reasoned recommendation. Organisation (4): headings and purpose (2), logical order and linking (2). Grammar (3): 3 = accurate, with a correct participle clause; 2 = a few errors that do not affect meaning; 1 = frequent errors. Vocabulary and register (3): same scale. Under 160 or over 240 words: −2 pts.