VERIFICA

IV

Verifica di fine parte IV

Chapters 11–14 · 90 minutes · 100 points

English 3 · Parte IV · Shakespeare · versione 1.0
Verifica: Verifica di fine parte IV · pagine 471–478 del volume completo · estratto per lo studio

History and Literature (20 points)

1. ● Which of these dates in Shakespeare's early life is recorded in the Stratford parish register? (1 pt)
   - **A.** 23 April 1564, his birth
   - **B.** 26 April 1564, his baptism
   - **C.** 1571, his first day at school
   - **D.** 1578, the year he left school

2. ● Who wrote the *Historia novellamente ritrovata di due nobili amanti*, the first Italian prose version of the story of Romeo and Juliet set in Verona? (1 pt)
   - **A.** Matteo Bandello
   - **B.** Masuccio Salernitano
   - **C.** Luigi da Porto
   - **D.** Giraldi Cinthio

3. ● In which year did the Earl of Essex lead his rising, the day after a performance of *Richard II* at the Globe? (1 pt)
   - **A.** 1599
   - **B.** 1601
   - **C.** 1603
   - **D.** 1605

4. ● Which of these plays is NOT in the First Folio? (1 pt)
   - **A.** *Macbeth*
   - **B.** *Twelfth Night*
   - **C.** *Julius Caesar*
   - **D.** *Pericles*

5. ●● Match the terms (1–6) with the definitions (a–f). (6 × 1 pt) 1 quarto · 2 dramatic irony · 3 tragic hero · 4 history play · 5 masque · 6 equivocation · a a great figure who falls through a flaw or an error of judgement · b a play about the reign of an English king · c a small, cheap printed edition of a single play · d an answer that is true in one sense but deceives the listener · e the audience knows something that a character does not · f a court show of poetry, music, dance and scenery

6. ●●● Answer in 40–60 words: what do we know, and what do we not know, about Shakespeare's *Sonnets* of 1609? (5 pts)

7. ●●● Answer in 40–60 words: Shakespeare took the plots of *Romeo and Juliet* and *Othello* from Italian *novelle*. Choose ONE of the two plays and explain two things he changed in his Italian source. (5 pts)

Text Analysis (25 points)

Read Sonnet 73, one of the sonnets addressed to the young man. The speaker describes himself as he imagines the young man sees him.

Tabella V4.1 William Shakespeare, Sonnet 73 (1609), complete (text of the MIT Shakespeare (the public-domain Moby edition of the Globe text); modern spelling, apostrophes typeset)

That time of year thou mayst in me behold	
When yellow leaves, or none, or few, do hang	
Upon those boughs which shake against the cold,	
Bare ruin'd choirs, where late the sweet birds sang.	
In me thou seest the twilight of such day	5
As after sunset fadeth in the west,	
Which by and by black night doth take away,	
Death's second self, that seals up all in rest.	
In me thou see'st the glowing of such fire	
That on the ashes of his youth doth lie,	10
As the death-bed whereon it must expire	
Consumed with that which it was nourish'd by.	
This thou perceivest, which makes thy love more strong,	
To love that well which thou must leave ere long.	

Glosses. *thou mayst in me behold*: you can see in me · *boughs*: branches · *bare ruin'd choirs*: the bare branches are compared to the choirs (the part of a church where monks sang) of ruined churches · *late*: lately, not long ago · *by and by*: soon · *seals up*: closes, shuts · *expire*: die · *consumed with that which it was nourish'd by*: choked by the ashes of the wood that once fed it · *perceivest*: see, understand · *ere long*: soon.

8. ● Answer the questions. (3 × 2 pts) a Who are "thou" and "me", and how old does the speaker feel? b Which image of himself does the speaker use in each quatrain? c What is "Death's second self" (l. 8), and why?

9. ● Form. (4 × 1 pt) a Write the rhyme scheme. b What kind of sonnet is it? c Where does the main turn come? d Find an example of alliteration in the first quatrain.

10. ●● Scan line 1 (*That time of year thou mayst in me behold*): divide it into syllables, mark the stresses in CAPITALS and the feet with a vertical line. How many syllables and feet does it have? (3 pts)

11. ●● The three images move in a precise order. Explain how the length of time in each image changes, and what this suggests. Then explain line 12 in your own words. (4 pts)

12. ●● Line 4 (*Bare ruin'd choirs, where late the sweet birds sang*) is often read as an allusion to an event of the Tudor century that you studied in Part III. Which event? Why would the image be powerful for readers in 1609? (2 pts)

13. ●●● Write a PEE paragraph (80–100 words) on this point: "In Sonnet 73, the awareness of death makes love stronger." Quote at least two short phrases. (6 pts)

Language (25 points)

14. ● Complete with the words in the box: just · nowhere near · such · The · twice. (5 × 1 pt) a Sonnet 73 is _____ as famous as Sonnet 18: few people know it by heart. b A sonnet has _____ as many lines as a stanza of rhyme royal. c _____ more I read *Macbeth*, the more frightening it becomes. d It was _____ a cold evening that we all wore our coats in the yard. e Iago is _____ as intelligent as Hamlet, but he uses his intelligence to destroy.

15. ● Complete with *will / would*, *always* + continuous, *be used to*, *get used to* or *tend to* and the verb in brackets. (5 × 1 pt) a At first Giulia hated the early buses in Bristol, but she soon _____ (get up) at six. b Sam _____ (make) jokes during rehearsals — it drives Mrs Hill mad! c When they were small, Sam and Josh _____ (watch) cartoons together every Sunday morning. d I _____ (not / read) Early Modern English yet: I still need the glosses. e Shakespeare's comedies _____ (end) with one or more weddings.

16. ●● Complete with *in case*, *provided*, *otherwise*, *even if* or *what if*. Use each once. (5 × 1 pt) a Take an umbrella to the Globe _____ it rains: the yard has no roof. b You can borrow my edition _____ you give it back on Monday. c We must leave now; _____ we'll miss the start of the play. d _____ he heard the truth from Desdemona, Othello wouldn't believe it now. e _____ the witches had never spoken to Macbeth? Would he still have killed Duncan?

17. ●● Complete each sentence with ONE word or with *the former … the latter*, to avoid repetition. (5 × 1 pt) a "Will Prospero forgive his brother?" "I think _____." b "Is Iago an honest man?" "I'm afraid _____." c I wanted to see *The Tempest* live, and in the end I _____. d Shakespeare wrote comedies and tragedies: _____ usually end with weddings, _____ with deaths. e Of all the late plays, *The Tempest* is the most famous _____.

18. ●●● Complete the second sentence so that it means the same as the first, using the word in bold. Use two to five words. (5 × 1 pt) a I have never seen such a beautiful theatre. **MOST** → It is _____ I have ever seen. b Sonnet 130 is much less flattering than Petrarch's sonnets. **NEAR** → Sonnet 130 is _____ Petrarch's sonnets. c Standing for three hours was hard at first, but now it's normal for me. **USED** → I have _____ for three hours. d You can join the debate only if you prepare a speech. **PROVIDED** → You can join the debate _____ a speech. e Take a jacket because it may get cold later. **CASE** → Take a jacket _____ cold later.

Vocabulary and Reading (15 points)

Read Sam's article for the school magazine. (testo della redazione)

Hillside Voice · A storm in the school garden · by Sam Taylor

On the last Saturday of term, the Year 12 drama group performed *The Tempest in an Hour* in the school garden. Mrs Hill had been planning it since Easter, and at every rehearsal she would remind us that Shakespeare's company also played in the open air, "so a little rain is historically accurate".

I played Prospero, which meant a long cloak, a wooden staff and about two hundred lines. At first I wasn't used to speaking to an audience sitting on the grass three metres away, but after a few rehearsals in front of the bushes I got used to it. Priya was Ariel, and she was far better than me: she moved so quickly that the younger children in the front row kept turning round to see where she would appear next.

Callum, of course, was in charge of the set. He had built a ship out of two benches and an old sail, and he had written a twelve-page plan "in case anything went wrong". Something did. Ten minutes before the end, just as I began "Our revels now are ended", it started to pour. If we had stopped, the audience would have gone home; but nobody moved, so neither did we. Lily, who is five, held her umbrella over the person next to her, who happened to be the head teacher.

The best moment came afterwards. Giulia had watched the live stream with half her class, and she sent us a message: "Now you know how we felt in the yard of the Globe!" Mrs Hill read it aloud, and everybody cheered.

Will we do it again next year? I hope so. Mrs Hill says she will, provided that Callum builds a roof. He has already started a plan.

19. ● Are the sentences true (T), false (F) or doesn't say (DS)? (5 × 1 pt) a The performance took place in the school hall. b Mrs Hill thinks that acting in the rain is historically accurate. c Sam found it easy to act in front of an audience on the grass from the start. d Callum's plan was twelve pages long. e Giulia watched the performance at her school in Turin.

20. ●● Answer the questions. (3 × 2 pts) a Why did the children in the front row keep turning round? b What went wrong, and how did the audience and the actors react? c What condition does Mrs Hill set for next year, and why is it funny?

21. ● Find words or phrases in the article that mean: (4 × 1 pt) a a long, loose coat without sleeves (paragraph 2) · b a long stick held in the hand (paragraph 2) · c rain very heavily (paragraph 3) · d was there by chance (paragraph 3)

Writing (15 points)

22. ●●● Your school is deciding whether to keep its yearly theatre trip or to replace it with an online streaming service. Write a speech (180–220 words) for the school assembly to persuade students to vote for the theatre trip. Use a hook, at least two rhetorical devices (rule of three, rhetorical question, repetition), at least two alternatives to *if* and a clear call to action. **Assessment criteria:** content and persuasion (5), organisation and signposting (3), grammar (3), vocabulary (2), speech features — hook, devices, call to action (2). (15 pts)

Tabella V4.2 Griglia di valutazione della verifica di fine parte IV.

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); scansion (3); images (4); historical allusion (2); PEE paragraph (6: content 4, language 2)	25
Language	14–18	comparison (5); habits (5); alternatives to *if* (5); cohesion (5); key-word transformation (5)	25
Vocabulary and Reading	19–21	true / false / doesn't say (5); answers (6); vocabulary (4)	15
Writing	22	content (5); organisation (3); grammar (3); vocabulary (2); speech features (2)	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…

- tell the story of Shakespeare's life and career, separating what is documented from what is legend;
- describe the main genres of his work — sonnets, comedies, histories, tragedies, late plays — with examples and approximate dates;
- read and analyse a sonnet or a speech by Shakespeare: form, metre, images, themes;
- compare, describe habits, express conditions without *if* and hold a text together with substitution, ellipsis, reference and discourse markers;
- write a comparative essay, an email of advice, a speech and a literary essay;
- explain what Shakespeare owes to Italy and what Italy made of Shakespeare.

Now check your test. In which section did you lose most points? Go back to that chapter, read the Sintesi again and redo two of its exercises — then add the topic to your summer revision plan (chapter 14).

Soluzioni

1. B (the day of his birth is unknown; 23 April is a tradition, and no school records survive). (1 pt)

2. C (c. 1530). (1 pt)

3. B (8 February 1601; the performance was on 7 February). (1 pt)

4. D. (1 pt)

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

6. Model answer: We know that 154 sonnets were published in 1609 by Thomas Thorpe, with a dedication to a mysterious "Mr. W. H.", and that the first 126 seem addressed to a young man (the "fair youth") and most of the others to a dark-haired woman (the "dark lady"). We do not know who these people were, whether Shakespeare approved the publication, or how autobiographical the poems are. (about 60 words; content 3, language 2)

7. Model answers (one play is enough). *Romeo and Juliet*: in Da Porto the story lasts weeks, from Carnival to Lent; Shakespeare compresses it into about four days, so everything feels rushed and fatal. Da Porto's Giulietta is eighteen and wakes before Romeo dies; Juliet is thirteen and wakes too late. *Othello*: in Cinthio only Disdemona has a name and the Moor kills her with the Ensign's help, faking an accident; Shakespeare gives everyone a name and an inner life, Othello kills her himself, and the warning against marrying a man of another race and way of life disappears. (40–60 words; content 3, language 2)

8. a "Thou" is the person the speaker loves (in the sequence, the young man); "me" is the speaker, who feels old, near the end of his life. b Quatrain 1: late autumn, a tree with few yellow leaves; quatrain 2: twilight after sunset; quatrain 3: a dying fire on its own ashes. c Night (or sleep): it is like death because it "seals up all in rest", closing everything in darkness and stillness. (3 × 2 pts)

9. a *abab cdcd efef gg*. b An English (Shakespearean) sonnet: three quatrains and a couplet. c In the couplet (l. 13: *This thou perceivest…*), which turns from the speaker to the listener. d *so*: *sweet … sang* (also *boughs … bare*; *those … the*; accept any correct pair with the same initial sound in stressed syllables). (4 × 1 pt)

10. that TIME | of YEAR | thou MAYST | in ME | beHOLD — ten syllables, five iambs: a regular iambic pentameter. (3 pts: stresses 1, feet 1, count and name 1)

11. From a season (autumn, months), to part of a day (twilight, minutes or hours), to the last moments of a fire: the time left gets shorter and shorter, so death seems closer with every quatrain (2 pts). Line 12: the fire is put out by the ashes of the wood that fed it — what made the speaker live (his youth, his energy) now destroys him (2 pts).

12. The dissolution of the monasteries (1536–1541): many abbeys became ruins, and their choirs, where monks had sung, were empty and roofless. Readers of 1609 could see such ruins all over England, so the image joined personal ageing with a visible loss of the recent past. (2 pts; accept the answer if presented as a possible reading)

13. Model answer: In Sonnet 73 the speaker's age is not only a reason for sadness but also the cause of a deeper love. In three quatrains he shows himself as a tree in late autumn, a *twilight* soon taken by *black night* and a dying fire. However, the couplet turns these images towards the listener: *This thou perceivest, which makes thy love more strong*. Because the beloved knows that he must *leave ere long*, he loves *that well*. Time, the enemy of beauty in many sonnets, here becomes the reason to love intensely now. (about 95 words; content 4: point, evidence, explanation; language 2)

14. a nowhere near · b twice · c The · d such · e just. (5 × 1 pt)

15. a got used to getting up · b is always making · c would watch (used to watch) · d am not used to reading (’m not used to reading) · e tend to end. (5 × 1 pt)

16. a in case · b provided · c otherwise · d Even if · e What if. (5 × 1 pt)

17. a so · b not · c did · d the former … the latter · e one. (5 × 1 pt)

18. a the most beautiful theatre · b nowhere near as flattering as · c got used to standing · d provided (that) you prepare · e in case it gets. (5 × 1 pt)

19. a F (in the school garden) · b T · c F (at first he wasn’t used to it) · d T · e DS (the text says she watched the live stream with half her class, not where). (5 × 1 pt)

20. a Because Priya (Ariel) moved so quickly that they wanted to see where she would appear next. b It started to pour ten minutes before the end; nobody in the audience moved, and the actors went on. c Callum must build a roof: it is funny because the whole point of the garden show was to play in the open air like Shakespeare’s company — and Callum, who loves plans, has already started one. (3 × 2 pts)

21. a cloak · b staff · c pour · d happened to be. (4 × 1 pt)

22. Model answer (about 200 words): *Friends, classmates, teachers — imagine standing in the rain in the yard of the Globe, three metres from Macbeth. Could a screen ever give you that? I don’t think so. First of all, live theatre is shared. When the witches walk through the crowd, a hundred people scream together; on a laptop, you scream alone, if at all. Moving on to learning: I understood more about Shakespeare in one evening at the Globe than in a month of notes. Provided that we prepare the play in class, a trip makes every line come alive. Some of you will say that streaming is cheaper. That may be true, but cheaper is not always better. Supposing we save a little money: what will we lose? Memories, friendships, the feeling of being part of an audience. Even if it rains, even if our feet hurt, we will remember it for years. Live theatre is unpredictable, it is unforgettable, it is ours. So, on Friday, vote for the theatre trip. Otherwise, the only stage you will see next year will be the one on your phone.* Marking grid: content 5 (clear position, two or three arguments, answer to the other side); organisation 3 (hook, signposted points, conclusion); grammar 3 (accurate alternatives to *if*, conditionals, cohesion); vocabulary 2 (range, register); speech features 2 (rhetorical devices, call to action). (15 pts)