

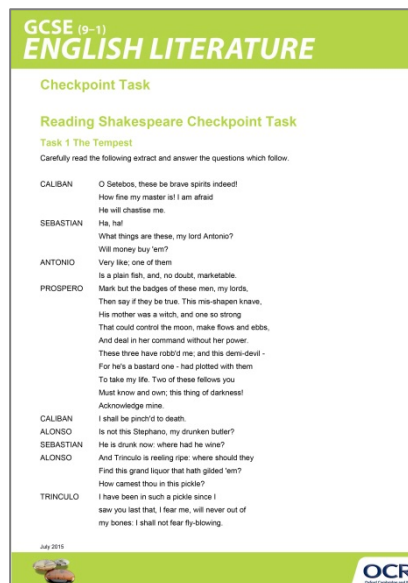
# GCSE (9-1) ENGLISH LITERATURE

## Checkpoint Task

### Reading Shakespeare Checkpoint

#### Instructions and answers for teachers

These instructions should accompany the OCR resource 'Reading Shakespeare Checkpoint Task' activity which supports OCR J352 GCSE English Literature.



The screenshot shows a document titled 'GCSE (9-1) ENGLISH LITERATURE' with a green header. Below the header, it says 'Checkpoint Task' and 'Reading Shakespeare Checkpoint Task'. The task is 'Task 1 The Tempest' and instructs the reader to 'Carefully read the following extract and answer the questions which follow.' The extract contains dialogue between several characters: CALIBAN, SEBASTIAN, ANTONIO, PROSPERO, ALONSO, and TRINCULO. The OCR logo is visible in the bottom right corner of the document.

#### The Activity:

This resource comprises of 4 tasks.

This Checkpoint Task should be used in conjunction with the KS3-KS4 Transition Guide – Reading Shakespeare

#### Associated materials:

'Reading Shakespeare Checkpoint Task' learner activity sheet.



### Task 1 The Tempest

The first task is a summative assessment of *The Tempest* based on contexts for character and performance.

**Carefully read the following extract and answer the questions which follow.**

CALIBAN            O Setebos, these be brave spirits indeed!  
                          How fine my master is! I am afraid  
                          He will chastise me.

SEBASTIAN        Ha, ha!  
                          What things are these, my lord Antonio?  
                          Will money buy 'em?

ANTONIO            Very like; one of them  
                          Is a plain fish, and, no doubt, marketable.

PROSPERO         Mark but the badges of these men, my lords,  
                          Then say if they be true. This mis-shapen knave,  
                          His mother was a witch, and one so strong  
                          That could control the moon, make flows and ebbs,  
                          And deal in her command without her power.  
                          These three have robb'd me; and this demi-devil -  
                          For he's a bastard one - had plotted with them  
                          To take my life. Two of these fellows you  
                          Must know and own; this thing of darkness!  
                          Acknowledge mine.

CALIBAN            I shall be pinch'd to death.

ALONSO             Is not this Stephano, my drunken butler?

SEBASTIAN         He is drunk now: where had he wine?

ALONSO             And Trinculo is reeling ripe: where should they  
                          Find this grand liquor that hath gilded 'em?  
                          How camest thou in this pickle?

TRINCULO          I have been in such a pickle since I  
                          saw you last that, I fear me, will never out of  
                          my bones: I shall not fear fly-blowing.

SEBASTIAN         Why, how now, Stephano!

STEPHANO         O, touch me not; I am not Stephano, but a cramp.

PROSPERO         You'd be king o' the isle, sirrah?



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STEPHANO I should have been a sore one then.

ALONSO This is a strange thing as e'er I look'd on.

*[Pointing to Caliban]*

PROSPERO He is as disproportion'd in his manners  
As in his shape. Go, sirrah, to my cell;  
Take with you your companions; as you look  
To have my pardon, trim it handsomely.

CALIBAN Ay, that I will; and I'll be wise hereafter  
And seek for grace. What a thrice-double ass  
Was I, to take this drunkard for a god  
And worship this dull fool!

PROSPERO Go to; away!

1. How do the attitudes of the courtiers suggest the dangers for Caliban if he were to leave the island? [5 marks]
2. What does Prospero's explanation of Caliban's history reveal about his attitude towards him? [5 marks]
3. How do Stephano and Trinculo create humour in this scene? [5 marks]
4. How does Caliban's language show his changed response to Prospero? Use quotation to support your answer and comparison to an earlier part of the play. [10 marks]
5. How do Stephano and Trinculo create humour in this scene? [5 marks]

The task is designed to test knowledge of the play and its context, to appreciate genre, and to use analysis of language to create links to other parts of the play, using the extract as a springboard. Finally, students are asked to make an informed personal response, evaluating their response to the play.



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## Task 2 A Midsummer Night's Dream

The second task is set on another play highly suited to KS3 study, *A Midsummer Night's Dream* and takes a format suitable for summative assessment towards the end of Year Nine. Here the task is more holistic, but uses bullet points to direct students to make comparisons, explore language features of the text and see the text in the context of genre and performance.

**Explain how the lovers' feelings have changed between Act 1 and Act 3 by looking at the language they use in the two extracts below.**

**You should consider:**

- what has happened in between the two scenes to make the feelings of the lovers change
- how their language in the extracts show their feelings
- how the audience may respond to these scenes in performance.

### Act 1 Scene 1

HELENA           ...O, teach me how you look, and with what art  
                          You sway the motion of Demetrius' heart.

HERMIA           I frown upon him; yet he loves me still.

HELENA           O that your frowns would teach my smiles such skill!

HERMIA           I give him curses; yet he loves me still.

HELENA           O that my prayers could such affection move!

HERMIA           The more I hate, the more he follows me.

HELENA           The more I love, the more he hateth me.

HERMIA           His folly, Helena, is no fault of mine.

HELENA           None but your beauty; would that fault were mine.

HERMIA           Take comfort; he shall no more see my face;  
                          Lysander and myself will fly this place.  
                          Before time I did Lysander see  
                          Seem'd Athens as a paradise to me;  
                          O then what graces in my love do dwell  
                          That he hath turn'd a heaven unto a hell!



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## Act 3 Scene 2

- LYSANDER Stay, gentle Helena! Hear my excuse:  
My love, my life, my soul, fair Helena!
- HELENA O excellent!
- HERMIA Sweet, do not scorn her so.
- DEMETRIUS If she cannot entreat, I can compel.
- LYSANDER Thou canst compel no more than she entreat.  
Thy threats have no more strength than her weak prayers.  
Helen, I love thee; by my life, I do.  
I swear by that which I will lose thee not.
- DEMETRIUS I say I love thee more than he can do.
- LYSANDER Away, you Ethiopel!
- DEMETRIUS No, no! He'll seem  
To break loose; take on, as you would follow,  
But yet come not: you are a tame man, go!
- LYSANDER Hang off, thou cat, thou burr! Vile thing, let loose,  
Or I will shake thee from me like a serpent.
- HERMIA Why are you grown so rude? What change is this,  
Sweet love?
- LYSANDER Thy love! Out tawny Tartar, out!  
Out, loathed medicine! Hated potion, hence!
- HERMIA Do you not jest?
- HELENA Yes, sooth; and so do you.

## Commentary

This task addresses many elements of the Key Stage Three Reading Subject Content. In particular students will need to demonstrate:

- Making inferences and referring to evidence in the text
- Knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension
- Knowing how language, including figurative language, vocabulary choice, and text structure present meaning
- Understanding of poetic and dramatic conventions and how these have been used
- Understanding setting, plot, and characterisation
- Understanding how the play is communicated effectively through performance.



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## Task 3 Macbeth

The third task is suitable for early formative assessment at Key Stage 4, and is based on reading the first act of an OCR set text for J352 GCSE: *Macbeth*. It builds on contextual understanding and appreciation of language and characterisation achieved through Key Stage 3 Shakespeare study. Bullet points again direct students' attention to the Assessment Objectives.

**In the extract below, Macbeth has just learned that he has been made Thane of Cawdor.**

**What is the effect of the very different reactions of Macbeth and Banquo to the prophecies of the witches?**

**You should consider:**

- **how they show different attitudes to the witches and the supernatural**
- **Shakespeare's use of soliloquy to reveal Macbeth's state of mind**
- **the significance of kingship and inheritance in the world of the play.**

MACBETH      *Aside.*  
Glamis, and Thane of Cawdor:  
The greatest is behind.  
*To ROSS and ANGUS.*  
Thanks for your pains.  
*To BANQUO.*  
Do you not hope your children shall be kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them?

BANQUO      That trusted home  
Might yet enkindle you unto the crown,  
Besides the thane of Cawdor. But 'tis strange:  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray's  
In deepest consequence.  
Cousins, a word, I pray you.

MACBETH      *Aside.*  
Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme. - I thank you, gentlemen.



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*Aside.*

This supernatural soliciting  
Cannot be ill, cannot be good: if ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am thane of Cawdor:  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature? Present fears  
Are less than horrible imaginings:  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function  
Is smother'd in surmise, and nothing is  
But what is not.  
Look, how our partner's rapt.

The task tests initial understanding of each of the Assessment Objectives:

- AO1** Developing different critical responses to the use of the supernatural in the play, supported by quotation
- AO2** Appreciating use of dialogue and soliloquy to engage the audience with the mind of the central character
- AO3** Showing understanding of the importance of power and its transfer in the context of the play, and its performance



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## Task 4 Romeo and Juliet

The fourth task is suitable for formative assessment at Key Stage 4, after completing an initial read-through of another OCR set text for J352 GCSE, *Romeo and Juliet*. Students now need to be prepared to move out from the extract to consider other parts of the text for comparison and evaluation.

### Purposes of Task:

- Preparing students for AO1 – develop an informed personal response, use textual references to support and illustrate interpretations.
- Preparing students for AO2 – analyse the language, form and structure used by a writer to create meanings and effects.
- Preparing for AO3 – show understanding of the context in which texts were written.
- Preparing students to respond to passage based questions which require clear links to other sections of the play.
- Understanding how the play is communicated effectively through performance.

**You might like to teach this task in stages to prepare students for examination questions. There may be discussion of the extract and in the selection of other moments in the play that could be linked to it.**

- 1. Referring to the extract below, how does the language Juliet uses convey her conflicting feelings at this point in the play?**
- 2. Choose two further extracts of up to 12 lines each from the play and explain how the language in them conveys strong feelings of love or hate.**

NURSE        Tybalt is gone, and Romeo banished  
                  Romeo that kill'd him, he is banished

JULIET        O God, did Romeo's hand shed Tybalt's blood?

NURSE        It did, it did, alas the day, it did!

JULIET        O serpent heart, hid with a flow'ring face!  
                  Did ever dragon keep so fair a cave?  
                  Beautiful tyrant, fiend angelical!  
                  Dove-feathered raven, wolfish-ravening lamb!  
                  Despised substance of divinest show!  
                  Just opposite to what thou justly seem'st,  
                  A damned saint, an honourable villain!  
                  O, nature, what hadst thou to do in hell





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When thou didst bower the spirit of a fiend  
In mortal paradise of such sweet flesh?  
Was ever book containing such vile matter  
So fairly bound? O that deceit should dwell  
In such a gorgeous palace!

## Commentary

This task aims to develop the skills acquired by the end of Key Stage 3 and prepare students for responding to extract based questions in the examination. The task should be teacher-led rather than used for summative assessment purposes. It aims to encourage students to focus closely on a short extract from the play addressing a question, then make clear links to other parts of the play to broaden their response and show wider understanding of language, theme and characters. These are skills that are required in this ‘closed text’ examination.

The task addresses all the main assessment objectives:

- AO1** Maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.
- AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using appropriate terminology where appropriate.
- AO3** Show understanding of the relationship between texts and the contexts in which they were written.

Extending this kind of activity also prepares students for the ‘discursive’ essay questions which require them to make choices of extracts/phrases/quotations for illustration of their argument.

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