

The Final Act

Visual Prompt: Who is this man? What clues do you see in how he is dressed? Predict how this image might relate to this last unit of study.

Unit Overview

Unit 4 introduces and gives you the opportunity to find out more about William Shakespeare, his society, and his language. The unit also extends your presentation skills and prepares you to collaborate with your classmates to perform scenes from one of Shakespeare's comedies, *The Taming of the Shrew*.

GOALS:

- To analyze and understand the relationships among setting, characterization, conflict, and plot
- To research a drama from a different time period
- To rehearse and present an engaging performance of a drama
- To revise for effective sentence variety

ACADEMIC VOCABULARY

- collaborate
- source
- plagiarism
- multimedia
- bibliography
- evaluate
- synthesize
- annotate

Literary Terms

- rhythm
- iambic pentameter
- iamb
- tableau
- limerick
- rhyme scheme
- oral interpretation
- inflection
- rate
- drama
- free verse
- alliteration

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Language and Writer's Craft

- Choosing Sentence Structure (4.3)
- Pronoun Usage (4.9)

*Texts are not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

My Notes

ACADEMIC VOCABULARY

When you **collaborate** or work **collaboratively**, you work together. When working together, all members must share responsibility to have an effective **collaboration**.

INDEPENDENT READING LINK

This unit focuses on dramas (plays). To identify an independent reading title for this unit, gather several examples of plays that look interesting to you. Preview each text, and then decide which you want to read. Create a reading plan for the text you have chosen, including when and where you will read and how often.

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

So far this year, you have read poetry, short stories and other narratives, news articles and informational texts, and historical letters. In this unit, you will encounter another historical text: scenes from one of William Shakespeare’s comedies. In the first part of the unit, you will learn about Shakespeare and why his writing is still alive after more than 400 years. In the last part of the unit, you will study and perform a Shakespearean scene.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How can research shape one’s understanding of a literary text?
2. How is reading a text similar to and different from viewing and performing a text?

Developing Vocabulary

Use a QHT chart to sort the Academic Vocabulary and Literary Terms from the Contents page into the columns Q, H, and T. Remember that **Q** means you have questions about the meaning of the word because it is unfamiliar; **H** means you have heard of the word, so it is familiar; and **T** means you can teach the word to your classmates because you know it so well. One academic goal is to move all words to the “**T**” column by the end of the unit.

Unpacking Embedded Assessment 1

Read the assignment and Scoring Guide for Embedded Assessment 1.

Work collaboratively to conduct research, synthesize findings, and present a topic relating to Shakespeare and his play *The Taming of the Shrew*. Your presentation should be five minutes in length, and speaking parts should be divided equally. If possible, incorporate multimedia elements, including video and sound, into your presentation.

With your class, paraphrase the expectations from the Scoring Guide and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

Learning Target

- Create and support an argument about teaching Shakespeare in school.

Before Reading

1. What do you know about William Shakespeare and what he wrote?

2. Many would agree that it is important for students to experience Shakespeare, but there is disagreement on the best way to teach Shakespeare. Should teachers expect students to read Shakespeare’s plays in their original versions? Brainstorm reasons to support each side of the controversy:

Pro: Teachers should expect students to read original versions of Shakespeare’s plays.	Con: Teachers should not expect students to read original versions of Shakespeare’s plays.
Reason 1:	Reason 1:
Reason 2:	Reason 2:

During Reading

3. Work with your class to diffuse the text. As you read, mark the text using two different colors to indicate support for the pro and con sides of the controversy.

Article

Shakespeare **dumbed down** in comic strips for bored pupils

by Laura Clark

Shakespeare’s plays are being rewritten as comic strips for pupils who find his poetry boring, it emerged today.

Thousands of teenagers are to study cartoon versions of famous plays such as *Macbeth*, which reduce finely-crafted passages to snappy phrases.

The publishers hope the comics—illustrated by artists who have worked on the Spiderman series—will inspire disaffected readers with a love of the Bard’s plays.

LEARNING STRATEGIES:
Brainstorming, Diffusing,
Marking the Text, Debating

My Notes

KEY IDEAS AND DETAILS

What is the meaning of “dumbed down” as used in this sentence?
How could reading “dumbed down” texts have a negative impact on students?

Shakespeare in School

My Notes

KEY IDEAS AND DETAILS

How is the original text different from the quick text?

KEY IDEAS AND DETAILS

According to Dr. Bernard Lamb, why is it not a good idea to use cartoons/comics to teach Shakespeare?

KEY IDEAS AND DETAILS

According to Ian McNeilly, how can a simplified, illustrated version of a play support readers?

But the Queen's English Society warned that "dumbed down" versions could backfire by allowing pupils to avoid tackling the language and themes of the originals.

The firm behind the initiative, Classical Comics, will launch its first comic book plays next term.

They are targeted at older primary pupils and teenagers and have already won the backing of the National Association for the Teaching of English.

Three versions of each play will be produced to help teachers cater to children of differing literacy abilities.

The first uses Shakespeare's own words, the second translates them into plain English, and the third is a "quick text" version and uses as few words as possible.

The firm hopes to print 10,000 copies of each version of its first comic play, *Henry V*.

Macbeth should be ready next year and there are also plans in the pipeline for *Romeo and Juliet*, as well as classic novels including *Jane Eyre* and *Great Expectations*.

The firm hopes eventually to publish comic strip versions of all Shakespeare's plays.

Dr. Bernard Lamb, chairman of the London branch of the Queen's English Society, said: "Pupils may just enjoy the cartoons and not connect it with Shakespeare and they won't be much of a contribution to education.

"I am sure they are already well-versed in cartoon characters and comic strips, so it would be good for them to get away from that and study something a bit more serious.

"A lot of the beauty of Shakespeare is in the language more than the plot.

Dr. Lamb added: "There is so much dumbing down all round. Students are unaware of what language is appropriate in different circumstances. I have had students in degree exams using 'eight' for 'ate'."

But Clive Bryant, chairman of Classical Comics, insisted the shortened versions of his plays would give youngsters a "leg up" to enjoying the originals.

"We want to make Shakespeare as energetic and colourful as Spiderman" he told the Times Educational Supplement.

"Teachers tell us they are desperate for something exciting to use in the classroom, but if you ask kids about Shakespeare the word they usually come back with is 'boring'.

"We're trying to break down the barriers so they can get interested."

Ian McNeilly, director of the National Association for the Teaching of English, said: "This is a fun way of getting into the stories.

"Plays are not meant to be read, but to be seen. The illustrations in these books are an easy way of following what is going on.

"The genius of Shakespeare is in the language, but for some students understanding it can be a struggle. It will be useful for teachers to have three different versions of the text."

Source: www.dailymail.co.uk, August 7, 2007

Shakespeare and His Society

LEARNING STRATEGIES

Shared Reading, Diffusing, Paraphrasing, Summarizing, Note-taking, Brainstorming, Drafting

My Notes

ACADEMIC VOCABULARY

When you refer to a **source** in research, you are referring to a place from which information comes or is obtained. **Sources** must be evaluated and cited to avoid **plagiarism**.

Learning Targets

- Analyze information about Shakespeare and his society.
- Write basic bibliographic information about sources.
- Use varied sentence structure in writing.

1. What makes the following group of research questions effective?

- *Who* was Shakespeare? *What* did he accomplish? *When* did he live? *Where* did he live? *Why* is he still known today?
- What was society like when Shakespeare was writing *The Taming of the Shrew*?

2. What makes a research **source** credible (trustworthy)?

During Reading

3. As you read the information text on the next page, take notes using a graphic organizer like the one below. In the left column, paraphrase, summarize, and quote information that answers your research questions. In the middle column, categorize or classify the information as it relates to Shakespeare's life, his society, his plays, or his impact. In the right column, form additional research questions of interest to you.

	Information (paraphrased, summarized, or quoted)	Categories of Information (Shakespeare's life, society, plays, or impact)	New Research Questions
1			
2			

Informational Text

Shakespeare's Life

from The British Library

The Key Dates

- 1564 Shakespeare born in Stratford-upon-Avon.
- 1594 Joins Lord Chamberlain's Men. *Titus Andronicus*, first quarto, published.
- 1599 Globe playhouse built.
- 1603 Death of Elizabeth I. Accession of James I.
- 1613 Shakespeare's writing career over.
- 1616 Shakespeare dies in Stratford-upon-Avon.
- 1623 Publication of the First Folio.
- 1642 Civil War closes the theatres.
- 1660 Theatres reopen with restoration of Charles II.
- 1769 Garrick's Shakespeare Jubilee in Stratford-upon-Avon.
- 1780 Garrick's library arrives in British Museum.
- 1828 George III's library arrives in British Museum.
- 1858 Quartos purchased from Halliwell-Phillipps.
- 2003 93 British Library Shakespeare quartos digitised.
- 2009 Digital Shakespeare quarto editions completed (107 quartos in total).

Who was William Shakespeare?

Shakespeare was born in Stratford-upon-Avon, Warwickshire, in 1564. Very little is known about his life, but by 1592 he was in London working as an actor and a dramatist. Between about 1590 and 1613, Shakespeare wrote at least 37 plays and collaborated on several more. Many of these plays were very successful both at court and in the public playhouses. In 1613, Shakespeare retired from the theatre and returned to Stratford-upon-Avon. He died and was buried there in 1616.

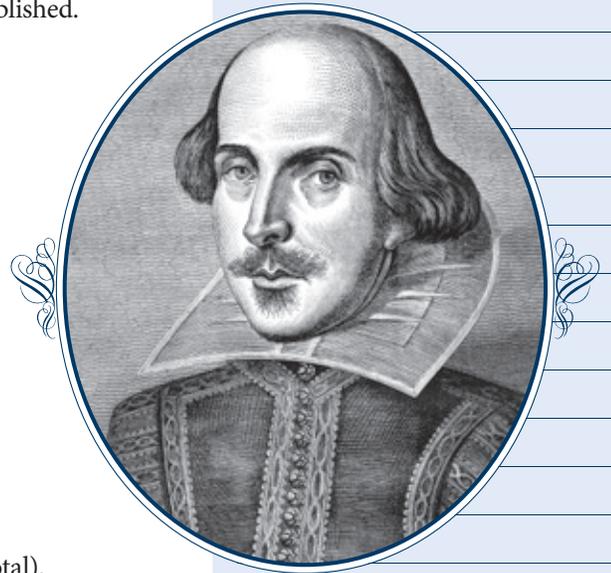
What did he write?

Shakespeare wrote plays and poems. His plays were comedies, histories and tragedies. His 17 comedies include *A Midsummer Night's Dream* and *The Merry Wives of Windsor*. Among his 10 history plays are *Henry V* and *Richard III*. The most famous among his 10 tragedies are *Hamlet*, *Othello*, and *King Lear*. Shakespeare's best-known poems are *The Sonnets*, first published in 1609.

What are the quartos?

Shakespeare's plays began to be printed in 1594, probably with his tragedy *Titus Andronicus*. This appeared as a small, cheap pamphlet called a quarto because of the way it was printed. Eighteen of Shakespeare's plays had appeared in quarto editions by the time of his death in 1616. Another three plays were printed in quarto before 1642. In 1623 an expensive folio volume of 36 plays by Shakespeare was printed, which included most of those printed in quarto.

My Notes

GRAMMAR & USAGE
Subordinating Conjunctions

A **subordinating conjunction** introduces a dependent clause. Many transition words are subordinating conjunctions, such as *because*, *although*, *while*, *since*, and *if*. Find additional examples of subordinating conjunctions and study how the writer uses them to transition from one idea to another.

Shakespeare and His Society

My Notes

Why are the quartos important?

None of Shakespeare's manuscripts survives, so the printed texts of his plays are our only source for what he originally wrote. The quarto editions are the texts closest to Shakespeare's time. Some are thought to preserve either his working drafts (his foul papers) or his fair copies. Others are thought to record versions remembered by actors who performed the plays, providing information about staging practices in Shakespeare's day.

Shakespeare in Print

By the time Shakespeare began creating his plays, the London book trade was well established and growing steadily. Printing was regulated by the ecclesiastical authorities and the Stationers' Company, although the regulations were not always enforced. The printers, booksellers, and publishers who ran London's book trade were almost all stationers.

Printed plays formed a very small part of the book trade. Relatively few plays got into print. They did not sell in large numbers, and were not particularly profitable. The companies of players were not necessarily reluctant to have their plays printed, but the uncertainty of profits may well have deterred publishers. The dramatists themselves were unlikely to make money from the printing of their plays. There was no law of copyright to protect their interests. Once a manuscript play had been sold to a publisher, and he had paid for its approval and licensing for printing, he had sole rights over the work.

Several of Shakespeare's plays, including *Richard II* and *Richard III*, were popular enough to be printed in several editions. From 1598, with *Love's Labour's Lost*, his name began to be added to their title-pages as a selling point. Scholars have long held that Shakespeare had no interest in the printing of his plays, but this is now being challenged.

Shakespeare's Theatre

Shakespeare began his career not long after the first public playhouses were established in London. His earliest plays were given at the Theatre, an open-air playhouse in Shoreditch. Many of his plays were written for the Globe, rebuilt from the timbers of the Theatre on Bankside. A number of Shakespeare's later plays were created for the very different surroundings of the indoor playhouse at Blackfriars.

Shakespeare, a player as well as a dramatist, belonged to a company of players. His company, the Lord Chamberlain's Men (from 1603 the King's Men) competed with others, notably the Admiral's Men, for audiences. Like most leading players, Shakespeare was a sharer in his company and was able to enjoy its profits. He also had to suffer its losses—for example, when the first Globe burnt down in 1613. His plays were created with his company's players in mind. Such players as the tragedian Richard Burbage and clowns like William Kemp influenced the roles within Shakespeare's plays.

Shakespeare's theatre came to an end in 1642. In that year, on the eve of the Civil War, all the playhouses were closed by order of Parliament. Those which were still structurally sound were either converted into dwellings, or demolished so that their timbers could be reused elsewhere. The players could no longer perform their plays in public.

Source: The British Library (<http://www.bl.uk/treasures/shakespeare>), accessed May 16, 2013.

Shakespeare and His Society

My Notes

Language and Writer's Craft: Choosing Sentence Structure

You may have learned already about simple, compound, and complex sentences. Writers use a variety of sentence types to keep the reader's interest and to convey ideas most effectively.

Following is a review of the types of sentences you have learned about. As you write—and as you review and revise your writing—choose the type of sentence that is most appropriate for the ideas you want to communicate. Remember to use a variety of well-structured sentences.

Sentence Type	Definition	Example
Simple	A simple sentence has one independent clause (a subject-verb combination).	Dogs howled. The neighborhood dogs howled nervously.
Compound	A compound sentence contains two independent clauses joined by a semicolon or by <i>and</i> , <i>or</i> , <i>nor</i> , <i>for</i> , <i>but</i> , or <i>yet</i> and a comma.	The neighborhood dogs howled nervously, but the cat slept undisturbed in the house.
Complex	A complex sentence contains an independent clause and a dependent clause (often signaled by a marker such as <i>because</i> , <i>while</i> , <i>although</i> , <i>unless</i> , <i>until</i> , etc.).	While the fireworks rocketed into the air, the neighborhood dogs howled nervously.

Check Your Understanding

Expository Writing Prompt: Explain what you learned about Shakespeare through research. Remember to use transitional words and phrases, and a variety of types of sentences to clarify the relationships among ideas and concepts in an informative/explanatory text. Be sure to:

- Establish a controlling idea.
- Organize information by classifying or categorizing the information with headings.
- Provide relevant information and examples.
- Use academic vocabulary and/or literary terms to maintain a consistent and formal style and tone.
- Revise to improve transitions and to add variety in sentence types.

Researching to Deepen Understanding

My Notes

7. Print, copy, and/or record multimedia sources to clarify ideas and add interest to your presentation (e.g., graphics, images, music/sound).
 - Where can you find effective multimedia sources?
 - How will the selected multimedia sources support your audience's understanding of key information about your topic?
8. Record basic bibliographic information for each of your sources (author, title, source, date of publication, type: print or online) on note cards or in your Reader/Writer Notebook.

Source #:

Author:

Title:

Source:

Date of Publication:

Type (print or online):

9. Continue to research until you thoroughly answer your research questions.
 - Have you learned enough about your topic to create a presentation and communicate your ideas to an audience?
 - Do you feel confident answering questions about your topic?

Check Your Understanding

Expository Writing Prompt: Explain what you have learned about Shakespeare through research. Be sure to:

- Establish a controlling idea.
- Provide relevant information and examples.
- Use academic vocabulary and/or literary terms to maintain a consistent and formal style and tone.
- Revise as needed to improve the organization of ideas and to add transitions and/or to use a variety of sentence types.

Learning Targets

- Synthesize research about Shakespeare and his society.
 - Create a multimedia presentation on Shakespeare and his society.
1. Present your information in your jigsaw group, and listen to comprehend while others present. Use your written response from the previous activity to guide your presentation about your topic.

When you are the speaker:

- Come to the discussion prepared.
- Use appropriate eye contact, adequate volume, and clear pronunciation.
- Form and respond to specific questions relating to the topic under discussion.

When you are the listener:

- **Understand ideas:** Take notes and ask questions for clarification after each speaker presents.
- **Explore ideas:** Challenge your group to think about the topic on a deeper level.
- **Evaluate** the strength of ideas: Provide constructive feedback and offer suggestions to strengthen ideas when necessary.

Check Your Understanding

Work collaboratively in your jigsaw group to **synthesize** information by putting different pieces of your research together to form a coherent whole. Use the questions below to guide the process:

- What conclusion(s) can you draw about Shakespeare and his society?
- How can you organize and sequence (order) your information to make your conclusions clear to others (e.g., use headings and transitions). Use the mapping strategy to show your thinking.
- How can you use multimedia and/or visual displays to clarify ideas and add interest?

LEARNING STRATEGIES

Collaborative Discussion,
Note-taking, Mapping



Roots and Affixes

The word **collaborate** contains the Latin root *-labor-*, meaning “work” and the prefix *co-* or *col-* meaning “together” or “with.” The prefix *co-* occurs in *coexist*, *cooperate*, *collect*.

ACADEMIC VOCABULARY

When you **evaluate**, you examine and judge carefully in order to determine the value of something, such as an idea, a comment, or a source. When you **synthesize**, you combine separate elements into a single, coherent, complex whole.

My Notes

Understanding Shakespeare's Language

LEARNING STRATEGIES

Summarizing, Collaborative Discussion, Chunking, Diffusing, Marking the Text, Note-taking, Drafting

My Notes

ACADEMIC VOCABULARY

When you **annotate** (*verb*) or make **annotations** (*noun*), you are writing notes to explain or present ideas that help you and others understand a text.

KEY IDEAS AND DETAILS

Notice how this text classifies the information about Shakespeare's use of language into two categories: diction and syntax, or sentence structure. As you continue this activity, notice the other classifications.

Learning Target

- Explain unique aspects of Shakespeare's language (orally and in writing).

Before Reading

1. What do you know about the language of Shakespeare's plays? How will learning to understand this language be a challenge to you?

During Reading

2. Read the following essay to answer the research question: What is unique and challenging about Shakespeare's language? Be sure to **annotate** and highlight places in the text where you are introduced to new words. Make notes about these words in the My Notes space.

About the Authors

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Essay

"Reading Shakespeare's Language" The Taming of the Shrew

by Barbara A. Mowat and Paul Werstine (editors)

1 For many people today, reading Shakespeare's language can be a problem—but it is a problem that can be solved. [It requires] developing the skills of untangling unusual **sentence structures** and of recognizing and understanding poetic compressions [combining], omissions [cutting], and **wordplay**. And even those skilled in reading unusual sentence structures may have occasional trouble with Shakespeare's words. Four hundred years have passed between his speaking and our hearing. Most of his immense vocabulary is still in use, but a few of his words are not, and, worse, some of his words now have meanings quite different from those they had in the sixteenth century. When reading on one's own, one must do what each actor does: go over the lines (often with a dictionary close at hand) until the puzzles are solved and the lines yield up their poetry and the characters speak in words and phrases that are, suddenly, rewarding and wonderfully memorable.

Shakespeare's Words

2 Some words are strange not because of the changes in language over the past centuries but because these are words that Shakespeare is using to build a dramatic world that has its own space and time. In the opening scenes of the main body of the play, the setting in Italy and the story's focus on wooing are created through repeated [local references and phrases].

3 The most problematic words are those that we still use but that we use with a different meaning. The word *heavy* has the meaning of “distressing,” *brave* where we would say “splendid,” *idle* where we would say “silly,” and *curst* where we would say “bad-tempered.” Such words will be explained in the notes to the text, but they, too, will become familiar as you continue to read Shakespeare's language.

Shakespearean Wordplay

4 Shakespeare plays with language so often and so variously that entire books are written on the topic. Here we will mention only two kinds of wordplay, **puns** and metaphors. A pun is a play on words that sound the same but that have different meanings. The first scene between Kate and Petruchio (2.1.190–293) is built around a whole series of puns, beginning with puns on the name Kate. In all of Shakespeare's plays, one must stay alert to the sounds of words and to the possibility of double meanings. In *The Taming of the Shrew*, many scenes are funny only if we hear the puns.

5 A metaphor is a play on words in which one object or idea is expressed as if it were something else, something with which it shares common features. *The Taming of the Shrew* is not rich in metaphoric language, but metaphor is used in a powerful and significant way.

Shakespeare's Sentences and Syntax

6 In an English sentence, meaning is quite dependent on the place given each word. “The dog bit the boy” and “The boy bit the dog” mean very different things, even though the individual words are the same. [Therefore,] unusual arrangements of words can puzzle a reader. Shakespeare frequently shifts his sentences away from “normal” English arrangements—often to create the rhythm he seeks, sometimes to use a line's poetic **rhythm** to emphasize a particular word, sometimes to give a character his or her own speech patterns or to allow the character to speak in a special way.

7 In reading for yourself, do as the actor does. That is, when you become puzzled by a character's speech, check to see if words are being presented in an unusual sequence. Look first for the placement of the subject and the verb. Shakespeare often places the verb before the subject (e.g., instead of “He goes,” we find “Goes he”). More problematic is Shakespeare's frequent placing of the object before the subject and verb. “For how I firmly am resolved you know” (1.1.49), where the normal sentence order would be: “For you know how I am firmly resolved.” Inversions (words in reversed order) serve primarily to create the poetic rhythm of the lines, called iambic pentameter.

8 Often in his sentences words that would normally appear together are separated from each other. (Again, this is often done to create a particular **rhythm** or to stress a particular word.)

My Notes

Literary Terms

Rhythm is the pattern of stressed and unstressed syllables in spoken or written language, especially in poetry.

Literary Terms

Iambic pentameter is the most common **meter (rhythm)** in English verse (poetry). It consists of a line ten syllables long that is accented (stressed) on every second beat. An **iamb** consists of two syllables (an unstressed followed by a stressed). Think of an iamb as a heartbeat: ker-THUMP. Each line written in iambic pentameter contains five heartbeats.

Understanding Shakespeare's Language

My Notes

Implied Stage Action

9 Finally, in reading Shakespeare's plays you should always remember that what you are reading is a performance **script**. The dialogue is written to be spoken by actors who, at the same time, are moving, gesturing, picking up objects, weeping, shaking their fists. Some stage action is described in what are called "stage directions"; some is suggested within the dialogue itself. Learn to be alert to such signals as you stage the play in your imagination.

[Conclusion]

10 It is immensely rewarding to work carefully with Shakespeare's language so that the words, the sentences, the wordplay, and the implied stage action all become clear—as readers for the past [five] centuries have discovered. The joy of being able to stage one of Shakespeare's plays in one's imagination, to return to passages that continue to yield further meanings (or further questions) the more one reads them—these are pleasures that certainly make it worth considerable effort to "break the code" of Elizabethan poetic drama and let free the remarkable language that makes up a Shakespeare text.

After Reading

3. Summarize the key information by answering each of the following questions:

- What did you learn about Shakespeare's **diction** (word choice)?

- What did you learn about Shakespeare's **syntax** (sentence structures)?

- What did you learn about implied stage action?

Understanding Shakespeare's Language

5. Following are quotations from some of Shakespeare's most famous works. Work collaboratively in your expert group to analyze your assigned quotes. Diffuse the text when necessary, and mark the text to indicate specific examples of Shakespeare's use of diction, syntax, and rhetorical devices.

Model Analysis

<p>"The King's name is a tower of strength."</p>	<p>metaphor; just saying the King's name creates a sense of strength</p>
<p>"Yet I do fear thy nature; It is too full o' the milk of human kindness."</p>	<p>metaphor; he is naturally kind hearted</p>

Group 1

<p>Sonnet 18: "Shall I compare thee to a summer's day? Thou art more lovely and more temperate:"</p>	
<p>Hamlet: "I will speak daggers to her, but use none." (Act III, Scene II)</p>	
<p>Hamlet: "When sorrows come, they come not single spies, but in battalions." (Act IV, Scene V)</p>	
<p>As You Like It: "All the world's a stage, and all the men and women merely players. They have their exits and their entrances; And one man in his time plays many parts." (Act II, Scene VII)</p>	
<p>The Taming of the Shrew: "Out of the jaws of death." (Act III, Scene IV)</p>	

Group 2

<p>Romeo and Juliet: “It is the east, and Juliet is the sun.” (Act II, Scene II)</p>	
<p>Romeo and Juliet: “It seems she hangs upon the cheek of night like a rich jewel in an Ethiopie’s ear.” (Act I, Scene V)</p>	
<p>Romeo and Juliet: “See, how she leans her cheek upon her hand! O that I were a glove upon that hand, that I might touch that cheek!” (Act II, Scene II)</p>	
<p>The Merchant of Venice: “But love is blind, and lovers cannot see.”</p>	
<p>Measure for Measure: “Our doubts are traitors, and make us lose the good We oft might win, by fearing to attempt.” (Act I, Scene IV)</p>	

Group 3

<p>King Henry IV, Part II: “He hath eaten me out of house and home.” (Act II, Scene I)</p>	
<p>Richard III: “Now is the winter of our discontent / Made glorious summer by this sun of York;”</p>	
<p>Julius Caesar: “Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him.” (Act III, Scene II)</p>	
<p>Julius Caesar: “A dish fit for the gods.” (Act II, Scene I)</p>	
<p>Julius Caesar: “Cowards die many times before their deaths; / “The valiant never taste of death but once.” (Act II, Scene II)</p>	

Understanding Shakespeare's Language

Group 4

All quotes from Macbeth:	
“There’s daggers in men’s smiles.” (Act II, Scene III)	
“All the perfumes of Arabia will not sweeten this little hand.” (Act V, Scene I)	
“When shall we three meet again? In thunder, lightning, or in rain? When the hurlyburly’s done, When the battle’s lost and won.” (Act I, Scene I)	
“If chance will have me king, why, chance may crown me.” (Act I, Scene III)	
“Look like the innocent flower, but be the serpent under ‘t.” (Act I, Scene V)	

Group 5

Macbeth: “Out, out, brief candle! Life’s but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more . . .” (Act V, Scene V)	
King Lear: “How sharper than a serpent’s tooth it is To have a thankless child!” (Act I, Scene IV)	
Othello: “I will wear my heart upon my sleeve . . .” (Act I, Scene I)	
Twelfth Night: “Be not afraid of greatness: some are born great, Some achieve greatness and some have greatness Thrust upon them.” (Act II, Scene V)	
Titus Andronicus: “These words are razors to my wounded heart.” (Act I, Scene I)	

Researching and Presenting Shakespeare

My Notes

Assignment

Work collaboratively to conduct research, synthesize findings, and present a topic relating to Shakespeare and his play *The Taming of the Shrew*. Your presentation should be five minutes in length, and speaking parts should be divided equally. If possible, incorporate multimedia elements, including video and sound, into your presentation.

Planning and Prewriting: Take time to make a plan for generating ideas and research questions.

- How will you select a topic related to Shakespeare and the comedy *The Taming of the Shrew*?
- What questions will guide your research?
- How will you ensure that each group member is researching a different aspect of your topic?

Researching: Gather information from a variety of relevant sources.

- Where can you find sources, and how can you tell that the sources are relevant and useful?
- How will you take notes by paraphrasing information and recording bibliographic information?
- How will you use research to gather visuals and other multimedia?

Preparing and Creating: Organize talking points and create a multimedia presentation.

- What strategy will you use to organize information?
- How will you be sure that ideas are presented clearly with an introduction, transitions, and a conclusion?
- How will you integrate multimedia and visuals to clarify and add interest?

Evaluating and Rehearsing: Create opportunities to review and rehearse your presentations.

- When can you present to a group of your peers to get feedback and suggestions for improvement?
- How can the Scoring Guide help you evaluate how well prepared you are to meet the requirements of the assignment?

Speaking and Listening: Participate effectively as both a presenter and audience member.

- How will you use volume, eye contact, and pronunciation to engage your audience?
- How will you take notes during the other students' presentations?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following questions:

- What did you learn about Shakespeare and his times that will help you understand the play *The Taming of the Shrew*?
- Which of the class presentations were the most engaging, and why?

Technology TIP:

Use a presentation tool such as PowerPoint or Prezi to organize the multimedia and visual aspects of your presentation.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> • supports a clearly focused main idea with relevant descriptions, facts, and details synthesized from a variety of sources • includes a correct and complete bibliography or works cited page. 	<p>The presentation</p> <ul style="list-style-type: none"> • supports a main idea with sufficient descriptions, facts, and details synthesized from multiple sources • includes a bibliography or works cited page that follows a standard format. 	<p>The presentation</p> <ul style="list-style-type: none"> • has an unclear, unfocused, or insufficiently supported main idea; may rely too heavily on a single source for information • includes a partial or inaccurate bibliography or works cited page. 	<p>The presentation</p> <ul style="list-style-type: none"> • does not include a main idea or shows little or no evidence of research • lacks a bibliography or works cited page.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates strong evidence of collaboration • sequences ideas effectively, including an engaging introduction, clear headings, smooth transitions, and a logical conclusion • integrates a variety of multimedia to enhance ideas. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates adequate evidence of collaboration • sequences ideas logically, including an introduction, headings, transitions, and a concluding section/statement • uses multimedia to clarify ideas and add interest. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates uneven or ineffective collaboration • uses flawed sequencing; may lack one or more of the following: an introduction, headings, transitions, and a concluding section/statement • uses multimedia ineffectively. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates a failure to collaborate • has little or no discernable structure • lacks multimedia support.
Use of Language	<p>The presenter</p> <ul style="list-style-type: none"> • uses effective eye contact, volume, pacing, and clarity • demonstrates command of the conventions of standard English grammar, usage, and language, including a variety of syntax • maintains a consistently formal style and tone, including the consistent use of academic vocabulary and literary terms. 	<p>The presenter</p> <ul style="list-style-type: none"> • uses appropriate eye contact, volume, and pronunciation • demonstrates adequate command of the conventions of standard English grammar, usage, and language, including a variety of syntax • maintains a generally formal style and tone, including the use of some academic vocabulary or literary terms. 	<p>The presenter</p> <ul style="list-style-type: none"> • uses eye contact, volume, and pronunciation unevenly • demonstrates partial command of the conventions of standard English grammar, usage, and language; uses little variety of syntax • maintains an inconsistently formal style and/or tone and uses limited academic vocabulary or literary terms. 	<p>The presenter</p> <ul style="list-style-type: none"> • uses flawed or ineffective speaking skills • makes frequent errors in standard English grammar, usage, and language • uses an inappropriate style and/or tone.

Previewing Embedded Assessment 2 and Preparing for a Performance

LEARNING STRATEGIES

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Preview and practice the skills needed for a class performance.

Making Connections

In the first part of this unit you learned how to do research, and you presented your research on a topic related to Shakespeare’s *The Taming of the Shrew*. In the second part of the unit, you will learn how to perform a scene from a literary work.

Essential Questions

Reflect on your understanding of the first **Essential Question**: How can research shape one’s understanding of a literary text? How would you answer that question at this point in the unit?

Developing Vocabulary

1. Re-sort the following Academic Vocabulary and Literary Terms using the QHT strategy.

Academic Vocabulary	Literary Terms
multimedia	rhythm
bibliography	iamb
synthesize	iambic pentameter

Q (unfamiliar)	H (familiar)	T (very familiar)

2. Compare this sort with your original sort. How many words have changed category? How many have stayed the same?

3. Select a word from the chart and write a concise statement about your learning. How has your understanding of the word changed over the course of this unit?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Performing Shakespeare.

Work collaboratively to prepare and present a Reader's Theater performance of a scene from Shakespeare's play *The Taming of the Shrew*. Your performance should have a clear beginning, middle, and end.

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). Copy the graphic organizer for future reference. After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

4. **Quickwrite:** How has your understanding of Shakespeare changed since the beginning of this unit?

Performance Practice

5. Choose a poem that you like or that your teacher suggests. Read the poem several times to yourself and then read it aloud to your classmates. Reflect on the experience by answering the following questions:

- What was enjoyable about reading the poem?

- What was difficult about reading the poem? How might you work to improve in this area for the next performance?

My Notes

INDEPENDENT READING LINK

To support your learning in the second half of the unit, identify another play that looks interesting to you. You might choose a play by William Shakespeare as a way to become familiar with Shakespeare's work and language.

Create a reading plan for the text you have chosen.

LEARNING STRATEGIES:

Previewing, Predicting, Marking the Text, Summarizing, Collaborative Discussion, Close Reading, Rereading, Brainstorming, Drafting

My Notes

Learning Targets

- Explain the theme of a short story in a written response.
- Practice oral reading for fluency, tone, and inflection.

Before Reading

1. **Quickwrite:** Can you think of a time when you argued or disagreed with a friend? How did you resolve your differences?

2. What do you notice about the structure of “The Southpaw,” by Judith Viorst? How might this structure affect the plot?

During Reading

3. As you read “The Southpaw” in pairs, mark the text by highlighting connotative diction (words that suggest meaning or emotion). These words will help you to understand the conflict.
4. After reading the story with a partner, summarize the conflict. What does each character want? Why is each character upset? How does each character attempt to get what he or she wants?

Literacy Center Reading

After first reading the text in pairs, you will next participate in the following Literacy Center activity. For this activity, you will analyze the story and participate in collaborative work and discussion.

First Base: Use precise adjectives to describe tone.

You might say that the two characters in “The Southpaw” express a *mad* or *angry* tone in the first half of the story, but these words are not precise. Reread your assigned letters (see below) and discuss each letter’s tone with your group members. Using classroom resources such as a thesaurus, tone list, and Word Wall, brainstorm a list of synonyms for the identified tone and order them from least intense to most intense. Then, agree upon and record a precise adjective in the My Notes section next to each assigned letter. Leave your brainstorming notes for other groups to use as a resource.

- Group 1: Letters 1–4
- Group 2: Letters 13–18
- Group 3: Letters 9–12
- Group 4: Letters 5–8

Note: Groups 1, 3, and 4 should first review the previous responses and revise to identify a more accurate or precise tone.

Second Base: Use adverbs to communicate tone.

Adverbs can also describe a character’s tone. Next to each character’s name in your assigned letters, record a verb and precise adverb that capture the writer’s emotions. For example, a character could state proudly, demand angrily, or explain regretfully. Use classroom resources such as a dictionary, adverb list, or Word Wall to expand your options.

- Group 1: Letters 5–8
- Group 2: Letters 1–4
- Group 3: Letters 13–18
- Group 4: Letters 9–12

Third Base: Summarize the point of view.

Reread your assigned letters (see below). In the My Notes section, concisely summarize each set of notes by explaining each character’s point of view and how it is created.

- Group 1: Letters 9–12
- Group 2: Letters 5–8
- Group 3: Letters 1–4
- Group 4: Letters 13–18

Note: Groups 2, 3, and 4 should first review the previous responses and revise if they can write a more accurate or concise summary.

Home Base: Make a connection between conflict and plot.

Think of the exchange of letters in the story as a baseball scoreboard. The first two letters between Janet and Richard are Inning 1, letters 3 and 4 are Inning 2, and so on.

For each pair of assigned letters, decide who “wins” the argument. Write a “1” in his or her box and a “0” in the other character’s box. Explain your thinking in the My Notes section, and discuss the connection between conflict and plot.

	Inning 1 (1–2)	Inning 2 (3–4)	Inning 3 (5–6)	Inning 4 (7–8)	Inning 5 (9–10)	Inning 6 (11–12)	Inning 7 (13–14)	Inning 8 (15–16)	Inning 9 (17–18)
Janet									
Richard									

- Group 1: Letters 13–18
- Group 2: Letters 9–12

- Group 3: Letters 5–8
- Group 4: Letters 1–4

GRAMMAR & USAGE
Adjectives and Predicate Adjectives

An **adjective** describes a noun or a pronoun and answers the question *what kind, which one, how many, or how much*. **Predicate adjectives** are adjectives that follow the verb *to be* or linking verbs, as in the sentences below:
The bear is furry.
The girl seems lonely.
The water looks calm.

GRAMMAR & USAGE
Adverbs

An **adverb** answers the question *how or in what way*. The suffix *-ly* may be added to adjectives to form adverbs.
Note how the following adjectives become adverbs:
proud + ly = proudly
angry + ly = angrily
regretful + ly = regretfully

My Notes

KEY IDEAS AND DETAILS

What is the point of view of this story?

Short Story

The Southpaw



by Judith Viorst

Inning 1

Dear Richard,

Don't invite me to your birthday party because I'm not coming. And give back the Disneyland sweatshirt I said you could wear. If I'm not good enough to play on your team, I'm not good enough to be friends with.

Your former friend,

Janet

P.S. I hope when you go to the dentist he finds 20 cavities.

Dear Janet,

Here is your stupid Disneyland sweatshirt, if that's how you're going to be. I want my comic books now—finished or not. No girl has ever played on the Mapes Street baseball team, and as long as I'm captain, no girl ever will.

Your former friend,

Richard

P.S. I hope when you go for your checkup you need a tetanus shot.

Inning 2

Dear Richard,

I'm changing my goldfish's name from Richard to Stanley. Don't count on my vote for class president next year. Just because I'm a member of the ballet club doesn't mean I'm not a terrific ballplayer.

Your former friend,

Janet

P.S. I see you lost your first game 28–0.

Dear Janet,

I'm not saving any more seats for you on the bus. For all I care you can stand the whole way to school. Why don't you just forget about baseball and learn something nice like knitting?

Your former friend,

Richard

P.S. Wait until Wednesday.

Play Ball: Analyzing a Game of Life

My Notes

Inning 6

Dear Richard,
I pitch.

Janet

Dear Janet,
Joel is moving to Kansas and Danny sprained his wrist. How about a permanent place in the outfield?

Richard

Inning 7

Dear Richard,
I pitch.

Janet

Dear Janet,
Ronnie caught the chicken pox and Leo broke his toe and Elwood has these stupid violin lessons. I'll give you first base, and that's my final offer.

Richard

Inning 8

Dear Richard,
Susan Reilly plays first base, Marilyn Jackson catches, Ethel Kahn plays center field, I pitch. It's a package deal.

Janet

P.S. Sorry about your 12-game losing streak.

Dear Janet,
Please! Not Marilyn Jackson.

Richard

Inning 9

Dear Richard,
Nobody ever said that I was unreasonable. How about Lizzie Martindale instead?

Janet

Dear Janet,
At least could you call your goldfish Richard again?

Your friend,
Richard

KEY IDEAS AND DETAILS

How does the tone of the story change as it unfolds? How does it change with each set of letters?

After Reading

6. It should now be clear that writers of literary texts purposefully use structure and language to develop a story. Describe how this story unfolds and how the two characters change as they resolve their conflict. How does the tone change with each set of letters?

Check Your Understanding

Expository Writing Prompt: Think about the characters, conflict, and plot. Explain the theme of the story, and identify the details that show the theme. Be sure to:

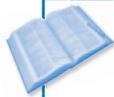
- Establish a central idea.
- Support the central idea with textual evidence from the story (relating to characters, conflict, and/or plot) and thoughtful analysis.
- Use precise diction (e.g., specific literary terms) to create a formal tone.

My Notes

Drama Games: Connecting the Mind and Body

LEARNING STRATEGIES:

Drama Games, Rehearsal, Brainstorming, Role Playing



WORD CONNECTIONS

Roots and Affixes

Pantomime contains the Greek roots *-mime-*, meaning “mimic,” and “pan,” meaning “all” or “entirely.” These roots appear in the English words *panacea*, *pandemic*, *mimic*, and *mimetic*.

My Notes

Literary Terms

A **tableau** is a purposeful arrangement of characters frozen as if in a painting or a photograph. The arrangement should convey information about the characters and their relationships.

Learning Target

- Collaborate and perform a series of drama games to explore how tone, facial expressions, eye contact, and other elements contribute to the overall success of a performance.

Introducing the Strategy: Drama Games

Games can be a fun way to learn. Drama games are a form of role playing. Performing a role helps you make meaning of a text and understand it from the viewpoint of both a reader and a performer. Drama games require imagination, teamwork, and rehearsal. They also require a sharing of ideas to help make a text come alive in a visual way.

Game 1: Accept-Change-Pass

1. Stand up and form a circle of four to five students.
2. The student whose birthday is closest to today’s date becomes the first actor. He or she should hold up an imaginary box and pull out an imaginary object.
3. After setting the box down, the actor should pretend to use the object without speaking or making a sound. Each person in the group should have a chance to try to identify the object.
4. Once someone correctly identifies the object, the actor should place the object back in the box, pick the box up, and pass it to his or her left.
5. Repeat the process until all group members have had a chance to play the actor’s role.

Game 2: Shadowing

1. Stand up, form pairs, and label yourselves “Y” and “Z.”
2. After your teacher calls out an action, the “Y” students should begin to silently **pantomime** the action while the “Z” students copy them. Students “Y” and “Z” should look like reflections in a mirror.
3. At the signal, switch roles. This time the “Z” students should choose their own actions to pantomime as the “Y” students copy their actions.

Game 3: The Cycle of Life

1. Stand up and form a circle of four to five students.
2. Plan a **tableau** and then brainstorm ways to role-play the five stages of humans: infancy, childhood, adolescence, adulthood, and old age. Use sounds—but no words—and imaginative props to enhance your performance.
3. After planning and rehearsing, return to your seat.
4. When it is your group’s turn, form a tableau of ages, mixing up the order. Freeze for a count of ten and then come to life, one by one, with sounds and props. After you perform your role, the class will guess which age you represent.

Drama Games: Connecting the Mind and Body

My Notes

Language and Writers Craft: Pronoun Usage

Correct language use is just as important in speaking as in writing. As you complete writing and speaking assignments in this unit, be aware of how you are using pronouns and follow these rules:

- Recognize and correct inappropriate shifts in noun/pronoun agreement (for example, “The student carried his/her backpack.” not “The student carried their backpack.”)
- Avoid vague pronouns when referring to characters or to actions (for example, “Smith and Jones are the new employees. Smith works in the Garden Department.” not “Smith and Jones are the new employees. She works in the Garden Department.”)
- Use pronouns in the proper case: subjective, objective, and possessive.
- Use intensive pronouns (such as *themselves*, *ourselves*, *myself*) correctly.

Check Your Understanding

1. Make up a sentence of your own that communicates a specific tone. Use descriptive words to express your tone. Share with your group to see if they can infer the tone.

2. Why is teamwork a necessary part of any dramatic performance?

3. How does imagination relate to performance?

4. Why is it important to plan and rehearse facial expressions and movement prior to a performance?

5. How do sound and props enhance a performance?

INDEPENDENT READING LINK

Select, rehearse, and role-play a character’s lines from the play you are reading independently.

Lear's Limericks: Playing with Rhythm and Rhyme

ACTIVITY
4.10

Learning Target

- Analyze and rehearse a limerick, and present a practiced oral interpretation of the poem.

Before Reading

- Think about performances of poetry that you might have seen or heard. How did the performers say their lines? What made the performance effective?

During Reading

- Limericks** are a form of poetry with a specific **rhyme scheme**. Limericks usually have three long lines that end in words that rhyme and two shorter lines that rhyme. A rhythm is created when reading limericks by stressing the rhyming words. As you hear the limericks that follow being read, follow along and note the rhyme scheme and rhythm of the words.

Introducing the Strategy: Oral Interpretation

An **oral interpretation** is reading aloud a literary text with expression. The purpose is to share with an audience the reader's personal insight into a text through voice, fluency, tone, and purpose. The oral interpretation requires careful analysis of a text to determine appropriate **rate** (speed), **inflection** (emphasis on specific words for effect), and **tone** (speaker's attitude toward the subject). It also requires appropriate eye contact and facial expressions to show an understanding of the meaning of the text.

ABOUT THE AUTHOR

Although Edward Lear (1812–1888) was an artist and illustrator, he is remembered mainly for his limericks and nonsense poetry. He began writing his nonsense verses as he was trying to become established as an artist. Eventually he used his artistic skills to illustrate his own humorous works.

LEARNING STRATEGIES:

Diffusing, Summarizing, Marking the Text, Rereading, Rehearsal, Oral Reading

My Notes

Literary Terms

A **limerick** is a light, humorous, nonsensical verse of five lines, usually with a **rhyme scheme**, or rhyming pattern, of a-a-b-b-a. In poetry, rhythm refers to the pattern or flow of sound created by the arrangement of stressed and unstressed syllables. Many types of poems, such as limericks, have a specific rhythm.

Literary Terms

An **oral interpretation** is a way of expressing the meaning of a written text to others. The reader uses fluency, tone of voice, speed, and inflection to convey meaning or interpret the text.

Lear's Limericks: Playing with Rhythm and Rhyme

GRAMMAR & USAGE Punctuation Conventions

Commas (,) and **semicolons (;)** signal a brief pause, so slow down the rate of speaking. The **dash (—)** is used to emphasize the content that follows, so read the content with inflection.

Exclamation points (!) indicate that the speaker feels strong emotion (e.g., excitement, concern, or surprise), so read the content with louder volume, a faster rate, and a higher inflection.

My Notes

Limericks

from a book of nonsense

by Edward Lear

- 1 There was an Old Man with a beard,
Who said, "It is just as I feared! —
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"
- 2 There was an Old Man with a nose,
Who said, "If you choose to suppose
That my nose is too long,
You are certainly wrong!"
That remarkable Man with a nose.
- 3 There was an Old Man on a hill,
Who seldom, if ever, stood still;
He ran up and down,
In his Grandmother's gown,
Which adorned that Old Man on a hill.
- 4 There was a Young Lady whose chin
Resembled the point of a pin;
So she had it made sharp,
And purchased a harp,
And played several tunes with her chin.
- 5 There was an Old Man of Kilkenny,
Who never had more than a penny;
He spent all that money
In onions and honey,
That wayward Old Man of Kilkenny.

- 6 There was an Old Man in a boat,
Who said, "I'm afloat! I'm afloat!"
When they said, "No! you ain't!"
He was ready to faint,
That unhappy Old Man in a boat.
- 7 There was an old man from Nantucket,
Who kept all his cash in a bucket.
His daughter named Nan
Ran away with a man.
And as for the bucket, Nantucket.

After Reading

3. You will perform one of the limericks for your group or class. Copy your poem onto a separate piece of paper or large index card. This will become your cue card during your performance. Mark the text to help you perform it by doing the following:
- Use one color to highlight the three end words that rhyme with each other. Use a second color for the other two end words that rhyme.
 - Look at the punctuation to help guide your **inflection** and **rate** for your oral delivery. Highlight or note places where you should go slower or faster.
 - Count and record the number of syllables per line. Then, circle the stressed syllables or mark them with a third color.
4. Read your limerick aloud to yourself and follow your markings for rate, inflection, and tone. Make adjustments as needed.
5. Memorize your limerick and rehearse your oral interpretation. Practice delivering your poem. Be sure to use the following:
- Effective rate, inflection, and tone.
 - Appropriate facial expressions and eye contact.
6. When it is your turn, perform your oral interpretation of a limerick.

Check Your Understanding

Listen to your classmates' performances. What do you notice about the rate, inflection, and tone of each performance? Decide which performances were best, and write an explanation for the elements of performance used and how they affected the oral interpretation.

My Notes

Literary Terms

Inflection is the emphasis a speaker places on words through changes in pitch or volume. The **rate** is the speed at which a speaker delivers words.

INDEPENDENT READING LINK

Select, analyze, rehearse, and deliver meaningful lines from the play you are reading independently.

Planning and Presenting a Reader's Theater

LEARNING STRATEGIES:

Close Reading, Marking the Text, Summarizing, Rereading, Graphic Organizer, Rehearsal, Brainstorming, Role Playing

My Notes

Literary Terms

A **drama** is also called a play. It is a genre of literature that is intended to be performed before an audience.

Learning Targets

- Analyze conflict, theme, and character in a drama.
- Analyze and rehearse a drama and present it as a Reader's Theater.

Before Reading

1. What is the meaning of the word "miser?" What other words mean the same thing?

During Reading

2. As you read this **drama**, mark the text by underlining ideas relating to the story's plot, conflict, and theme.

ABOUT THE AUTHOR

Aaron Shepard has written numerous award-winning books and stories. He specializes in folk tales and other forms of traditional literature. Mr. Shepard wrote his first story in fourth grade. From there, he went on to write multiple poems, essays, and stories. He has performed professionally in Reader's Theater and currently is a full-time writer who expresses this thought about writing: "With researching, writing, and revising, a story can take me years to finish—or you might say that it's never finished at all."

Drama

The Millionaire Miser



by Aaron Shepard

Cast of Characters:

- NARRATOR 1
- NARRATOR 2
- NARRATOR 3
- NARRATOR 4
- SUSHIL—the miser
- BOY
- NIRMALA—the miser's wife
- SAKKA—The King of Heaven
- MAN
- WOMAN
- RAJAH—The Prince or Ruler
- (SERVANT, OTHER TOWNSPEOPLE, CHILDREN)

How to Say the Names:

- Sushil | SOO-shil
- Nirmala | NEER-ma-la
- Sakka | SOK-a

NARRATOR 1: Sushil was a miser. Though his treasure house was full, he was too stingy to give away even the smallest coin.

NARRATOR 4: And since food cost money, he ate almost nothing, and starved his family and servants besides.

NARRATOR 2: One morning, as Sushil took his daily walk through town, he saw a boy eating a sweet rice dumpling.

BOY: (*makes loud sounds of enjoyment as he eats*)

NARRATOR 3: Sushil’s mouth watered as he made his way home. He said to himself,

SUSHIL: If only I could ask my wife to make me a sweet dumpling. But if *I* wanted one, so would my *wife*. And if my wife wanted one, so would the children. And if the children wanted one, so would the servants. So I had better just keep quiet.

NARRATOR 1: When Sushil arrived home, he said nothing about a dumpling. But he wanted one so badly, he felt weak. His legs shook, and he had to go to bed.

NARRATOR 4: His wife, Nirmala, came to him. She asked,

NIRMALA: What is wrong, my husband?

NARRATOR 2: Sushil lay groaning and clenched his teeth.

NIRMALA: Is there something you want?

NARRATOR 3: Sushil’s face grew red, then purple. At last he squeaked,

SUSHIL: I would like a sweet rice dumpling.

NIRMALA: *That* is no problem. We are wealthy enough. Why, I will make sweet dumplings for the whole town!

SUSHIL: (*gasps*)

NARRATOR 1: Sushil gasped in horror.

SUSHIL: You will make a pauper of me!

NIRMALA: Well then, I will make dumplings for our family and servants.

SUSHIL: Why would the servants need any?

NIRMALA: Then I will make them for us and the children.

SUSHIL: I am sure the children can do without.

NIRMALA: Then I will make one for you and one for me.

SUSHIL: Why would *you* want one?

NARRATOR 4: Nirmala sighed and went out.

NARRATOR 2: After a while, she returned with a single sweet dumpling.

NARRATOR 3: Then she looked on as Sushil, moaning with delight, devoured every crumb.



WORD CONNECTIONS

Roots and Affixes

The word *script* comes from the Latin word *scribere*, meaning “to write.” The roots *-script-* and *-scrib-* both mean “write” and appear in many English words, including *scribble*, *scripture*, *describe*, *manuscript*, and *postscript*.

My Notes

KEY IDEAS AND DETAILS

What text features of a play or drama are included in “The Millionaire Miser?”

Planning and Presenting a Reader's Theater

My Notes

SUSHIL: *(makes loud sounds of enjoyment as he eats)*

NARRATOR 1: Now, it happened that all this was seen by Sakka, the King of Heaven, who was sitting on his marble throne in his thousand-mile-high palace.

SAKKA: *(appalled, looking down to earth)* Not in seventy-seven millennia have I ever seen such a miser! I will teach this fellow not to be so stingy.

NARRATOR 4: So the god waited till the next day, when Sushil left on his morning walk. Then he made himself look just like Sushil and came down to earth.

NARRATOR 2: Sakka walked into Sushil's house as if he were Sushil himself.

NARRATOR 3: In Sushil's own voice he told a servant,

SAKKA: *(imitating Sushil)* Run through the town and invite everyone you see. Today Sushil will share his wealth!

SERVANT: *(excitedly bows and runs off)*

NARRATOR 1: When Nirmala heard these words, she cried,

NIRMALA: Husband, can this be true? Heaven be praised for your change of heart!

NARRATOR 4: Then she helped him open the treasure house.

TOWNSPEOPLE (including **WOMAN, MAN, BOY**): *(enter)*

NARRATOR 2: Soon the people of the town arrived. The pretend Sushil told them,

SAKKA: Take what you will! And if anyone who looks like me tries to stop you, drive away the scoundrel!

MAN: Thanks to Lord Sushil!

WOMAN: The most generous man alive!

NARRATOR 3: They rushed into the treasure house and loaded themselves with gold, silver, diamonds, and pearls.

NARRATOR 1: Just then, the real Sushil came home.

NARRATOR 4: When he saw his treasure being carried out the gate, he screamed,

SUSHIL: Robbers! Thieves! Put that back! How dare you!

NARRATOR 2: But the townspeople said,

BOY: This must be the one that Lord Sushil warned us about!

NARRATOR 3: And they chased Sushil halfway across town.

WOMAN: *(chasing Sushil)* Be off with you!

MAN: *(chasing Sushil)* And don't show your face again!

Planning and Presenting a Reader's Theater

My Notes

SAKKA: Your Majesty, I am not Sushil but Sakka. I came down from Heaven to teach this man a lesson!

NARRATOR 2: He turned to the trembling and downcast Sushil.

SAKKA: Do you see? You are so stingy, even your wife and children deny you!

SUSHIL: (*moans*)

SAKKA: There is but one hope for you. Will you stop being such a miser?

SUSHIL: (*hesitantly*) Well ... maybe I could be a *little* more generous.

SAKKA: (*sternly*) A *little* more?

SUSHIL: Well ... maybe a *little more* than a little more.

SAKKA: You had better be a *lot* more generous. Or I'll be back!

NARRATOR 3: And with another flash of light, he vanished.

RAJAH: (*to Sushil*) Well!

NARRATOR 1: ... said the Rajah to Sushil.

RAJAH: It seems you indeed have been taught a good lesson!

SUSHIL: I suppose so, Your Majesty.

NARRATOR 4: He turned shyly to Nirmala and held out his hand.

SUSHIL: (*questioningly*) Wife?

NARRATOR 2: Nirmala took it.

NIRMALA: (*smiling at him*) Husband! Oh, Sushil, let us celebrate! I have an idea. Let us make sweet rice dumplings for the entire town!

SUSHIL: (*gasps*)

NARRATOR 3: Sushil gasped in horror.

NARRATOR 1: His legs shook.

NARRATOR 4: He groaned and clenched his teeth.

NARRATOR 2: His face grew red, then purple.

NARRATOR 3: Then he squeaked,

SUSHIL: All right!

Planning and Presenting a Reader's Theater

Character Name	Analysis	Textual Evidence
Appearance		
Actions		
Words / Tone		
Thoughts and Feelings		
Others' Reactions		

A Poetic Performance

LEARNING STRATEGIES:

Diffusing, Summarizing, Choral Reading, Marking the Text, Rereading, Brainstorming, Rehearsal

Literary Terms

Free verse is poetry that does not follow any regular pattern, rhythm, or rhyme.

Alliteration is the repetition of consonant sounds at the beginnings of words that are close together. For example:
Lucie loves lions and lollipops.
Kind-hearted Kate helped Henry with his homework.

WORD CONNECTIONS

Word Relationships

As you diffuse the poems you will read, look for relationships between words. How are they alike or different? For example, *flight* and *wing* are related, while *flying* and *walking* are different ways to get somewhere.

My Notes

Learning Target

- Creatively present a poem to the class.

Before Reading

1. You have read limericks, which have a strong rhythm and rhyme. What do you suppose is the difference between a fixed form of poetry like limericks and **free verse** poetry?
2. How might alliteration strengthen a poem or performance?

Introducing the Strategy: Choral Reading

Choral reading is reading text aloud in groups to present an interpretation of a text. This strategy can be used to develop reading fluency; to practice phrasing, pacing, and reading dialogue; and to show how a character's emotions are captured through vocal emphasis and tone.

During Reading

3. Following are three poems. Your teacher will assign one to your group for choral reading. For your poem:
 - Copy the poem onto a separate piece of paper or large index cards. These will become your cue card(s) during your performance.
 - Work to make meaning of your poem by *diffusing* the text. Summarize the poem on the back of the card and state the main idea.
 - Analyze the structure of the poem and plan your choral reading. Mark the text, deciding how you could divide up the poem for two to three voices. You may also want some lines to be read by more than one speaker at the same time. Why should you emphasize these words in the poem?
 - Highlight the punctuation to show when to slow down or pause during your oral delivery.
 - Highlight alliteration in the poem. Decide how you will use this feature in your oral delivery.
 - Remember that a performance requires careful analysis to determine appropriate rate (speed), inflection (emphasis on specific words for effect), and tone (speaker's attitude toward the subject). It also requires appropriate eye contact and facial expressions, which should be consistent with the other elements. Reread the text and record your analysis of these five elements of performance next to your poem.
 - Props can be used to clarify ideas and add interest. Brainstorm creative yet simple ideas for props. Record your ideas for props next to appropriate lines in the poem.

A Poetic Performance

My Notes

- 25 I turned to the candies
Tiered like bleachers,
And asked what she wanted—
Light in her eyes, a smile
Starting at the corners
- 30 Of her mouth. I fingered
A nickle in my pocket,
And when she lifted a chocolate
That cost a dime,
I didn't say anything.
- 35 I took the nickle from
My pocket, then an orange,
And set them quietly on
The counter. When I looked up,
The lady's eyes met mine,
- 40 And held them, knowing
Very well what it was all
About.
Outside,
A few cars hissing past,
- 45 Fog hanging like old
Coats between the trees.
I took my girl's hand
In mine for two blocks,
Then released it to let
- 50 Her unwrap the chocolate.
I peeled my orange
That was so bright against
The gray of December
That, from some distance,
- 55 Someone might have thought
I was making a fire in my hands.

ABOUT THE AUTHOR

As one of eleven children, Lewis Carroll (1832–1898) became adept at entertaining himself and his siblings with fantastic stories. Born as Charles Dodgson, Carroll published his stories under a pen name. Carroll is best known for *Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. His books have become classics that children throughout the world enjoy.

Poetry

Jabberwocky

by Lewis Carroll

- ‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.
- 5 ‘Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!’
He took his vorpal sword in hand:
- 10 Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood a while in thought.
And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
- 15 Came whiffing through the tulgey wood,
And burbled as it came!
One two! One two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
- 20 He went galumphing back.
‘And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
Oh frabjous day! Callooh! Callay!’
He chortled in his joy.
- 25 ‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

**My Notes**

A Poetic Performance

My Notes

4. Parts of this poem can be read by two voices at the same time. Words in blue that can be spoken by the two speakers together. Mark the rest of the poem to decide how you would have two people read lines at the same time.

ABOUT THE AUTHOR

Paul Fleischman, who writes historical fiction and drama as well as poetry, loves to make a connection between writing and music, as he does in “Fireflies.” He won the Newbery Medal in 1989 for *Joyful Noise: Poems for Two Voices*.

Poetry

Fireflies

A Poem for Two Voices

by Paul Fleischman

Light

Night

is our parchment

fireflies

flitting

fireflies

glimmering

glowing

Insect calligraphers

practicing penmanship

Six-legged scribblers

of vanishing messages,

Fine artists in flight

adding dabs of light

Signing the June nights

as if they were paintings

flickering

fireflies

fireflies.

Light

is the ink we use

Night

We're fireflies

flickering

flashing

fireflies

gleaming

Insect calligraphers

copying sentences

Six-legged scribblers

fleeting graffiti

Fine artists in flight

bright brush strokes

Signing the June nights

as if they were paintings

We're

fireflies

flickering

fireflies.

WORD CONNECTIONS

Word Relationships

Looking for the relationships among words can help you make meaning. For example, *fly*, *flying*, and *flight* have similar meanings. Other relationships may be shown with different words that have similar meanings. What do *copying*, *scribblers*, and *signing* have in common?

LEARNING STRATEGIES:
Diffusing, Marking the Text,
Paraphrasing, Summarizing,
Role Playing

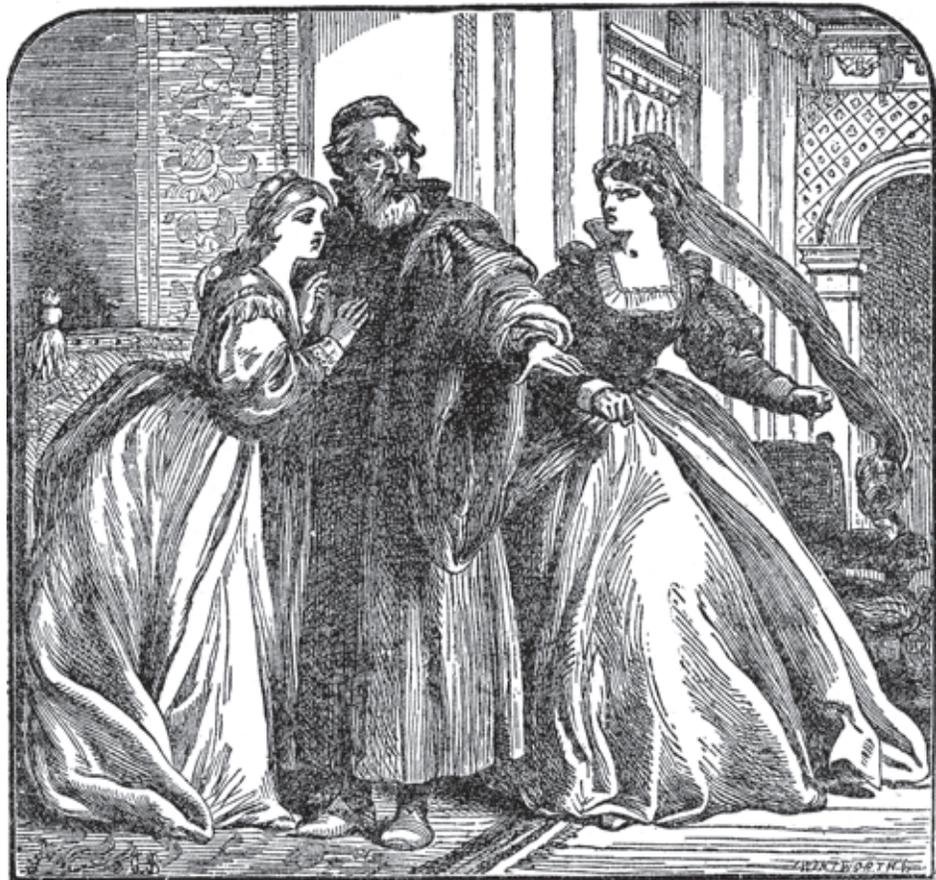
My Notes

Learning Targets

- Analyze visual and informational texts and make predictions about the characters, plot, and conflict of a drama.
- Analyze dialogue to understand character and plot.

The Taming of the Shrew

1. Look closely at this illustration of a scene from *The Taming of the Shrew*. What does this picture communicate about the play's setting, characters, conflict, and plot?



2. As you read the text that follows, highlight and underline important information that tells you about the plot, characters, action, and conflict of the play you are to read.

Plot Summary: *The Taming of the Shrew*

Shakespeare wrote the comedy *The Taming of the Shrew* toward the beginning of his career (1590). The play is set in Padua, Italy, where a wealthy old man, Baptista, has two daughters of marriageable age. His younger daughter, Bianca, is beautiful and well-mannered, so men such as Gremio and Hortensio, suitors for her hand in marriage, are attracted to her. His older daughter, Katherine, is also beautiful, but she is ill-tempered and a shrew (a woman of violent temper), so men are not as attracted to her. Baptista will not allow Bianca to get married until someone marries Katherine. Petruchio, an arrogant young man from Verona, decides he will marry Katherine for her money—whether she likes it or not—and her father agrees to the match. Petruchio then manages to woo and win Kate’s heart and obedience so that they live happily ever after.

My Notes

Cast of Characters

Character	Pronunciation	Description
Baptista Minola	[bap-TEES-tuh]	Katherine and Bianca’s father, a wealthy old man
Katherine	[kat-ah-REE-nuh]	Baptista’s older daughter; the shrew
Bianca	[bee-AN-kuh]	Baptista’s younger daughter
Petruchio	[peh-TROOK-ee-oh]	A young man from Verona who wants to marry Katherine
Grumio	[GROOM-ee-oh]	Petruchio’s servant
Lucentio	[loo-CHEN-seeo]	A rich young man from Pisa who wants to marry Bianca (later disguised as the teacher Cambio)
Tranio	[TRAH-neeoh]	Lucentio’s servant (later disguised as Lucentio)
Biondello	[bee-yawn-DELL-oh]	Lucentio’s servant
Hortensio	[hor-TEN-shee-oh]	A young man who wants to marry Bianca (later disguised as the teacher Litio); friend of Petruchio
Gremio	[GREEM-ee-oh]	A rich and ridiculous old man who wants to marry Bianca

- Define *comedy* as the opposite of *tragedy*.
- Why do you think “taming” a shrew would be a comedy?

Previewing the Play

Introducing the Conflict

5. Read the following scene from Act I of *Taming of the Shrew*. As you read, look at the underlined words and their meaning in modern English.

<p>Hortensio: (a young man who wants to marry Bianca) . . . Signior Gremio; but a word, <u>I pray</u>. Though the nature of our <u>quarrel</u> yet never <u>brooked parle</u>, know now, upon <u>advice</u>, it toucheth us both (that we may yet again have access to our fair mistress and be happy rivals in Bianca’s love) to <u>labor and effect</u> one thing specially.</p>	<p>I pray = please; may I ask quarrel = reason for hostility brooked parle = allowed for discussion advice = careful consideration toucheth = concerns labor and effect = strive for and achieve</p>
<p>Gremio: (a rich old man who wants to marry Bianca) What’s that, I pray?</p>	
<p>Hortensio: <u>Marry</u>, sir, to get a husband for her sister.</p>	<p>Marry = listen, I agree, well, indeed</p>
<p>Gremio: A husband? a devil!</p>	
<p>Hortensio: I say “a husband.”</p>	
<p>Gremio: I say “a devil.” <u>Think’st thou</u>, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?</p>	<p>Think’st thou = do you imagine</p>
<p>Hortensio: <u>Tush</u>, Gremio. Though it pass your patience and mine to endure her loud <u>alarums</u>, why, man, there be good fellows in the world, an a man could <u>light on them</u>, would take her with all faults, <u>and</u> money enough.</p>	<p>Tush = an exclamation of disapproval alarums = noises; disturbances light on = find and = if (there were)</p>
<p>Gremio: I cannot tell; but I <u>had as lief</u> take her <u>dowry</u> with this condition: to be <u>whipped at the high cross</u> every morning.</p>	<p>had as lief = would just as soon dowry = the money, goods, or estate that a wife brings to her husband at marriage whipped at the high cross = an allusion (reference) to a cruel mode of punishment</p>
<p>Hortensio: <u>Faith</u>, as you say, there’s small choice in rotten apples. But, come; since this <u>bar in law</u> makes us friends, it shall be so far forth friendly maintained till by helping Baptista’s eldest daughter to a husband we set his youngest free for a husband, and then <u>have to’t afresh</u>. Sweet Bianca! <u>Happy man be his dole!</u> He that runs fastest gets the ring. How say you, Signior Gremio?</p>	<p>Faith = an emphatic expression used to confirm an idea bar in law = legal barrier (Baptista’s “law”) have to’t afresh = compete (become rivals) again Happy man be his dole! = may the man find happiness</p>
<p>Gremio: I am agreed; and <u>would I had</u> given him the best horse in Padua to begin his <u>wooing</u> that would thoroughly woo her, wed her, and rid the house of her! Come on. <i>Gremio and Hortensio exit</i></p>	<p>would I had = I wish I had wooing = trying to win a woman to marriage</p>

Guided Reading of *The Taming of the Shrew*

LEARNING STRATEGIES:

Previewing, Sketching, Visualizing, Predicting, Rereading, Close Reading, Marking the Text, Rehearsal, Oral Interpretation

My Notes

Learning Target

- Analyze and rehearse an excerpt from *The Taming of the Shrew* to present an oral interpretation of the scene.

Before Reading

1. Preview the text and review the major feature of a play. What are the unique **features** of a drama?

2. Make predictions.

- How will Petruchio attempt to *tame the shrew*?
- Will Petruchio successfully tame Katherine by the end of the play?

During Reading

3. As you read, analyze Shakespeare’s use of diction, syntax, and rhetorical devices. Mark the text to show your thinking and to write the modern English version of words to help you make meaning of each scene.

Drama

THE TAMING OF THE Shrew

by William Shakespeare

Chunk 1

Act I, Scene II

Padua. Before HORTENSIO’S house

Enter PETRUCHIO and his man GRUMIO, and HORTENSIO

Hortensio: Petruchio, shall I then come roundly to thee
And wish thee to a shrewd ill-favour’d wife?
Thou’dst thank me but a little for my counsel.
And yet I’ll promise thee she shall be rich,
And very rich : but thou’rt too much my friend,
And I’ll not wish thee to her.

Petruchio: Signior Hortensio, ‘twixt such friends as we
Few words suffice; and therefore, if thou know
One rich enough to be Petruchio’s wife,
As wealth is burden of my wooing dance,

Guided Reading of *The Taming of the Shrew*

My Notes

her face, and so disfigure her with it that she shall have no more eyes to see withal than a cat. You know him not, sir.

. . . *Enter Gremio and Lucentio (disguised as Cambio)*

Hortensio: Gremio, 'tis now no time to vent our love.

Listen to me, and if you speak me fair

I'll tell you news indifferent good for either.

[Presenting Petruchio.] Here is a gentleman whom by chance I met,

Upon agreement from us to his liking,

Will undertake to woo curst Katherine,

Yea, and to marry her, if her dowry please.

Gremio: So said, so done, is well.

Hortensio, have you told him all her faults?

Petruchio: I know she is an irksome brawling scold.

If that be all, masters, I hear no harm.

Chunk 3

Gremio: No, sayst me so, friend? What countryman?

Petruchio: Born in Verona, old Antonio's son.

My father dead, my fortune lives for me,

And I do hope good days and long to see.

Gremio: Oh, Sir, such a life with such a wife were strange.

But if you have a stomach, to't, i' a God's name!

You shall have me assisting you in all.

But will you woo this wild-cat?

Petruchio: Will I live?

Grumio: Will he woo her? Ay, or I'll hang her.

Petruchio: Why came I hither but to that intent?

Think you a little din can daunt mine ears?

Have I not in my time heard lions roar?

Have I not heard the sea, puffed up with winds,

Rage like an angry boar chafed with sweat?

Have I not heard great ordnance in the field,

And heaven's artillery thunder in the skies?

Have I not in a pitched battle heard

Loud 'larums, neighing steeds, and trumpets' clang?

And do you tell me of a woman's tongue,

That gives not half so great a blow to hear

As will a chestnut in a farmer's fire?

Tush! tush! fear boys with bugs.

Grumio: For he fears none.

Act II, Scene I

Padua. BAPTISTA'S house

Enter KATHERINE and BIANCA (with her hands tied)

Guided Reading of *The Taming of the Shrew*

My Notes

Baptista: Was ever gentleman thus grieved as I?

But who comes here?

Enter GREMIO, with LUCENTIO in the habit of a mean man; PETRUCHIO, with HORTENSIO as a musician; and TRANIO, as LUCENTIO, with his boy, BIONDELLO, bearing a lute and books

Gremio: Good morrow, neighbor Baptista.

Baptista: Good morrow, neighbor Gremio.
God save you, gentlemen.

Petruchio: And you, good sir. Pray, have you not a daughter
Called Katherine, fair and virtuous?

Baptista: I have a daughter, sir, called Katherine.

Gremio: [*to Petruchio*] You are too blunt; go to it orderly.

Petruchio: You wrong me, Signior Gremio; give me leave.
I am a gentleman of Verona, sir,
That, hearing of her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behavior,
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard . . .

After Reading

- Conduct a close reading to analyze your assigned character based on what the text says explicitly as well as what you infer from the text. Record your analysis and evidence in the graphic organizer.

Character Name	Analysis	Textual Evidence
Appearance		
Actions		
Words and Tone		
Thoughts and Feelings		
Others' Reactions		

- How does Shakespeare develop the point of view of each character in the scene?

6. What is the theme or central idea of the scene? How does Shakespeare convey this idea?

Plan a Performance

7. Now that you have a deeper understanding of your character and the scene, plan a performance.

- Annotate the text to indicate how you would *orally* deliver each of your lines: Determine an accurate and effective rate, rhythm, inflection, and tone.
- Annotate the text to indicate how you would *physically* deliver each of your lines: Determine accurate and effective eye contact, facial expressions, and movement.
- Complete the graphic organizer below to indicate how you could enhance the delivery of your lines through the use of objects and background sound or images.

Element of Performance	Description	Explanation
Props		
Sound or Images		

8. Set goals for your oral interpretation and rehearse until your group feels confident that you have met your goals. Remember, Shakespeare’s lines are often written in iambic pentameter (10 unstressed/stressed beats per line). As you discuss your scene and rehearse, keep the following in mind:

- Understand ideas: Ask questions for clarification when necessary.
- Explore ideas: Challenge your classmates to think in a different way or on a deeper level.
- Reflect on the strength of ideas under discussion. Offer ideas to strengthen the presentation.

9. When it is your turn, deliver your presentation. After your presentation, reflect on your performance and what you may need to do to prepare for the performance for the Embedded Assessment.

Check Your Understanding

As each group performs, write a summary of your interpretation of the scene. Listen carefully to comprehend meaning, and use verbal and visual clues to help you understand the performance.

INDEPENDENT READING LINK

Complete the following for the play you have chosen.

- Sketch a tableau that shows the relationships among characters in the play.
- Analyze the diction, syntax, and rhetorical devices used by the writer for effect. Do you notice any patterns?
- Analyze your favorite character.
- Determine the central idea or theme of the play.

My Notes

One Text, Two Perspectives

LEARNING STRATEGIES:

Graphic Organizer, Rereading, Close Reading, Note-taking

My Notes

Learning Target

- Analyze scenes from a film version of Shakespeare’s *The Taming of the Shrew* and explain how the play and the film are similar and different.

1. As you view scenes from the play, compare and contrast Shakespeare’s play with the 1967 film version. Take notes in the graphic organizer below.

	The Play	The Film
Setting		
Characters		
Conflict/Plot		
Theme		

2. Compare and contrast the experience of reading a drama to viewing a film version of the text.

Check Your Understanding

Expository Writing Prompt: Explain how Shakespeare’s and the director’s approach to the same topic and theme are similar and different. Be sure to:

- Establish a controlling, or central, idea.
- Organize information using the compare/contrast strategy.
- Provide relevant information and examples.
- Use literary terms and/or academic vocabulary to inform or explain.

My Notes

Group 1

Act II, Scene I: Padua. BAPTISTA'S house

Exit all but PETRUCHIO . . .

[Enter KATHERINE]

Petruchio: Good morrow, Kate—for that's your name, I hear.

Katherine: Well have you heard, but something hard of hearing:
They call me Katherine that do talk of me.

Petruchio: You lie, in faith, for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst;
But, Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation—
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am mov'd to woo thee for my wife.

Katherine: Mov'd! in good time! Let him that mov'd you hither
Remove you hence.

Petruchio: Alas, good Kate, I will not burden thee!
For, knowing thee to be but young and light—

Katherine: Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

Petruchio: Should be! should—buzz!

Katherine: Well ta'en, and like a buzzard.

Petruchio: O, slow-wing'd turtle, shall a buzzard take thee?

Katherine: Ay, for a turtle, as he takes a buzzard.

Petruchio: Come, come, you wasp; i' faith, you are too angry.

Katherine: If I be waspish, best beware my sting.

Petruchio: My remedy is then to pluck it out.

Katherine: Ay, if the fool could find it where it lies.

Petruchio: Who knows not where a wasp does wear his sting?

Katherine: In his tongue.

Petruchio: Whose tongue?

Katherine: Yours, if you talk of tales; and so farewell.

Petruchio: Nay, come again, Good Kate; I am a gentleman.

Katherine: That I'll try. [*She strikes him*]

Petruchio: I swear I'll cuff you, if you strike again.

Katherine: So may you lose your arms.

If you strike me, you are no gentleman;

And if no gentleman, why then no arms.

My Notes

Thus in plain terms: your father hath consented
That you shall be my wife your dowry greed on;
And will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
Thy beauty that doth make me like thee well,
Thou must be married to no man but me;
For I am he am born to tame you, Kate,
And bring you from a wild Kate to a Kate
Conformable as other household Kates.
[*Re-enter BAPTISTA, GREMIO, and TRANIO*]
Here comes your father. Never make denial;
I must and will have Katherine to my wife.

Group 3

Act III, Scene II: Padua. Before BAPTISTA'S house

Baptista Minola: Is he come?

Biondello: Why, no, sir.

Baptista Minola: What then?

Biondello: He is coming.

Baptista Minola: When will he be here?

Biondello: When he stands where I am and sees you there.

Tranio: But say, what to thine old news?

Biondello: Why, Petruchio is coming in a new hat and an old jerkin; a pair of old breeches thrice turn'd; a pair of boots that have been candle-cases, one buckled, another lac'd; an old rusty sword ta'en out of the town armoury, with a broken hilt, and chapeless; with two broken points; his horse hipp'd, with an old motley saddle and stirrups of no kindred . . .

Enter PETRUCHIO and GRUMIO

Petruchio: Come, where be these gallants? Who's at home?

Baptista Minola: You are welcome, sir.

Petruchio: And yet I come not well.

Baptista Minola: And yet you halt not.

Tranio: Not so well apparell'd
As I wish you were.

Petruchio: Were it better, I should rush in thus.
But where is Kate? Where is my lovely bride?
How does my father? Gentles, methinks you frown;
And wherefore gaze this goodly company
As if they saw some wondrous monument,
Some comet or unusual prodigy?

My Notes

'Tis like you'll prove a jolly surly groom
That take it on you at the first so roundly.

Petruchio: O Kate, content thee; prithee be not angry.

Katherine: I will be angry; what hast thou to do?
Father, be quiet; he shall stay my leisure.

Gremio: Ay, marry, sir, now it begins to work.

Katherine: Gentlemen, forward to the bridal dinner.
I see a woman may be made a fool
If she had not a spirit to resist.

Petruchio: They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her;
Go to the feast, revel and domineer,
Carouse full measure;
Be mad and merry, or go hang yourselves.
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own—
She is my goods, my chattels, she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my anything,
And here she stands; touch her whoever dare;
I'll bring mine action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon; we are beset with thieves;
Rescue thy mistress, if thou be a man.
Fear not, sweet wench; they shall not touch thee, Kate;
I'll buckler thee against a million.

Exit PETRUCHIO, KATHERINE, and GRUMIO

Group 5

Baptista Minola: Nay, let them go, a couple of quiet ones.

Gremio: Went they not quickly, I should die with laughing.

Tranio: Of all mad matches, never was the like.

Lucentio: Mistress, what's your opinion of your sister?

Bianca: That, being mad herself, she's madly mated.

Gremio: I warrant him, Petruchio is Kated.

Group 3

Act IV, Scene I: PETRUCHIO'S country house

Enter PETRUCHIO and KATHERINE

Petruchio: Where be these knaves? What, no man at door
To hold my stirrup nor to take my horse!

Where is Nathaniel, Gregory, Philip?

Servants: Here, here, sir; here, sir.

Petruchio: Here, sir! here, sir! here, sir! here, sir!

You logger-headed and unpolish'd grooms!

What, no attendance? no regard? no duty?

Where is the foolish knave I sent before?

Grumio: Here, sir; as foolish as I was before.

Petruchio: YOU peasant swain! You malt-horse drudge!

Go, rascals, go and fetch my supper in.

[Exit some of the SERVINGMEN]

[Sings] Where is the life that late I led?

Where are those—

Sit down, Kate, and welcome.

Katherine: Patience, I pray you; 'twas a fault unwilling.

Petruchio: A beetle-headed, flap-ear'd knave!

Come, Kate, sit down; I know you have a stomach.

Will you give thanks, sweet Kate, or else shall I?

What's this? Mutton?

First Servant: Ay.

Petruchio: Who brought it?

Peter: I.

Petruchio: 'Tis burnt; and so is all the meat.

What dogs are these? Where is the rascal cook?

How durst you villains bring it from the dresser

And serve it thus to me that love it not?

There, take it to you, trenchers, cups, and all;

[Throws the meat, etc., at them]

You heedless joltheads and unmanner'd slaves!

What, do you grumble? I'll be with you straight.

[Exit SERVANTS]

Katherine: I pray you, husband, be not so disquiet;

The meat was well, if you were so contented.

Petruchio: I tell thee, Kate, 'twas burnt and dried away,

And I expressly am forbid to touch it;

For it engenders choler, planteth anger;

And better 'twere that both of us did fast,

Since, of ourselves, ourselves are choleric,

Than feed it with such over-roasted flesh.

Be patient; to-morrow 't shall be mended.

And for this night we'll fast for company.

[Exit]

My Notes

My Notes

Group 6

Re-enter SERVANTS severally

Nathaniel: Peter, didst ever see the like?

Peter: He kills her in her own humour.

Re-enter PETRUCHIO

Petruchio: Thus have I politicly begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty,
And till she stoop she must not be full-gorg'd,
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserved fault
I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets;
Ay, and amid this hurly I intend
That all is done in reverend care of her—
And, in conclusion, she shall watch all night;
And if she chance to nod I'll rail and brawl
And with the clamour keep her still awake.
This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak; 'tis charity to show. *[Exit]*

Act IV, Scene III: PETRUCHIO'S house

Enter KATHERINE and GRUMIO

Katherine: The more my wrong, the more his spite appears.
What, did he marry me to famish me?
Beggars that come unto my father's door
Upon entreaty have a present alms;
If not, elsewhere they meet with charity;
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starv'd for meat, giddy for lack of sleep;
With oaths kept waking, and with brawling fed;
And that which spites me more than all these wants—
He does it under name of perfect love;
As who should say, if I should sleep or eat,
'Twere deadly sickness or else present death.
I prithee go and get me some repast;
I care not what, so it be wholesome food.

Group 7

Enter PETRUCHIO, and HORTENSIO with meat

Petruchio: How fares my Kate? What, sweeting, all amort?

Hortensio: Mistress, what cheer?

Katherine: Faith, as cold as can be.

Petruchio: Pluck up thy spirits, look cheerfully upon me.

Here, love, thou seest how diligent I am,

To dress thy meat myself, and bring it thee.

I am sure, sweet Kate, this kindness merits thanks.

What, not a word? Nay, then thou lov'st it not,

And all my pains is sorted to no proof.

Here, take away this dish.

Katherine: I pray you, let it stand.

Petruchio: The poorest service is repaid with thanks;

And so shall mine, before you touch the meat.

Katherine: I thank you, sir.

Hortensio: Signior Petruchio, fie! you are to blame.

Come, Mistress Kate, I'll bear you company.

Petruchio: [*Aside*] Eat it up all, Hortensio, if thou lovest me.—

Much good do it unto thy gentle heart!

Kate, eat apace. And now, my honey love,

Will we return unto thy father's house

And revel it as bravely as the best,

With silken coats and caps, and golden rings,

With ruffs and cuffs and farthingales and things,

With scarfs and fans and double change of brav'ry.

With amber bracelets, beads, and all this knav'ry.

What, hast thou din'd? The tailor stays thy leisure,

To deck thy body with his ruffling treasure.

[*Petruchio tempts Kate with fancy clothing and accessories
and then takes it all away—claiming that it is not good enough.*]

Petruchio: Well, come, my Kate; we will unto your father's

Even in these honest mean habiliments;

Our purses shall be proud, our garments poor;

For 'tis the mind that makes the body rich;

And as the sun breaks through the darkest clouds,

So honour peereth in the meanest habit.

What, is the jay more precious than the lark

Because his feathers are more beautiful?

Or is the adder better than the eel

Because his painted skin contents the eye?

O no, good Kate; neither art thou the worse

My Notes

My Notes

For this poor furniture and mean array.
If thou account'st it shame, lay it on me;
And therefore frolic; we will hence forthwith
To feast and sport us at thy father's house...

Group 8

Act IV, Scene V: A public road

Enter PETRUCHIO, KATHERINE, HORTENSIO, and SERVANTS

Petruchio: Come on, a God's name; once more toward our father's.
Good Lord, how bright and goodly shines the moon!

Katherine: The moon? The sun! It is not moonlight now.

Petruchio: I say it is the moon that shines so bright.

Katherine: I know it is the sun that shines so bright.

Petruchio: Now by my mother's son, and that's myself,
It shall be moon, or star, or what I list,
Or ere I journey to your father's house.
Go on and fetch our horses back again.
Evermore cross'd and cross'd; nothing but cross'd!

Hortensio: Say as he says, or we shall never go.

Katherine: Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please;
And if you please to call it a rush-candle,
Henceforth I vow it shall be so for me.

Petruchio: I say it is the moon.

Katherine: I know it is the moon.

Petruchio: Nay, then you lie; it is the blessed sun.

Katherine: Then, God be bless'd, it is the blessed sun;
But sun it is not, when you say it is not;
And the moon changes even as your mind.
What you will have it nam'd, even that it is,
And so it shall be so for Katherine.

Hortensio: Petruchio, go thy ways, the field is won.

Act V, Scene II: LUCENTIO'S house

Enter BAPTISTA, VINCENTIO, GREMIO, the PEDANT, LUCENTIO, BIANCA, PETRUCHIO, KATHERINE, HORTENSIO, and WIDOW. The SERVINGMEN with TRANIO, BIONDELLO, and GRUMIO, bringing in a banquet [after Bianca's wedding to Lucentio].

Baptista Minola: Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a deep understanding of a scene and characters uses a variety of physical and visual elements (facial expressions, movement, props or background sounds/ images) effectively shows evidence of extensive planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates an adequate understanding of a scene and characters uses some physical and visual elements (facial expressions, movement, props or background sounds/ images) to convey meaning shows evidence of sufficient planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a partial or flawed understanding of a scene and characters uses distracting or basic physical and visual elements (facial expressions, movement, props or background sounds/ images) shows evidence of ineffective or insufficient planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates little or no understanding of a scene and characters lacks physical and/or visual elements does not show evidence of planning, rehearsal, and reflection.
Structure	<p>The performance</p> <ul style="list-style-type: none"> demonstrates strong evidence of collaboration depicts a significant scene with a clear beginning, middle, and end provides an engaging introduction and conclusion. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates adequate evidence of collaboration depicts a scene with a beginning, middle, and end provides an introduction and conclusion. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates uneven or ineffective collaboration depicts a scene with an unclear beginning, middle, and/or end provides a weak introduction and/or conclusion. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a failure to collaborate depicts a scene that is too short lacks an introduction and/or conclusion.
Use of Language	<p>The performer</p> <ul style="list-style-type: none"> demonstrates effective oral interpretation skills, including eye contact, volume, rate, inflection, tone, and rhythm uses punctuation cues (periods, commas, semi-colons, dashes, exclamation points) accurately and consistently to inform vocal delivery. 	<p>The performer</p> <ul style="list-style-type: none"> demonstrates adequate oral interpretation skills, including eye contact, volume, rate, inflection, tone, and rhythm uses some punctuation cues (periods, commas, semicolons, dashes, exclamation points) to inform vocal delivery. 	<p>The performer</p> <ul style="list-style-type: none"> demonstrates inadequate oral interpretation skills uses punctuation cues (periods, commas, semi-colons, dashes, exclamation points) unevenly or inconsistently. 	<p>The performer</p> <ul style="list-style-type: none"> demonstrates flawed or ineffective oral interpretation skills does not recognize punctuation cues, or uses them incorrectly.