

A photograph of a student performing a monologue on a stage in a theater. The student is standing on a raised platform, looking towards the audience. The theater has ornate wooden balconies and a large audience is visible in the foreground and on the balconies. The scene is lit with stage lights.

# How We Choose to Act

**Visual Prompt:** Study the scene in the photo. How does this scene relate to a monologue?

## Unit Overview

In this unit, you will discover that writers make choices about their use of language based on their intended effect, just like a performer or presenter makes choices about oral and physical delivery. To prepare for Embedded Assessment 1, you will practice reading and analyzing poetry as well as portraying various characters in group and individual performances. The unit will finish with an opportunity for you to perform a scene from a Shakespearean comedy.

**GOALS:**

- To increase textual analysis skills across genres
- To strengthen verbal and nonverbal communication skills
- To improve oral fluency and presentation skills
- To collaborate on a Shakespearean performance

**ACADEMIC VOCABULARY**

- precise
- structure
- modify
- romantic
- realistic
- improvise
- represent
- diagram

**Literary Terms**

- persona
- oral interpretation
- rhyme
- rhyme scheme
- alliteration
- assonance
- consonance
- monologue
- pantomime
- syntax
- verse
- prose
- poetic devices
- internal rhyme
- parody
- vocal delivery
- visual delivery
- dialogue
- stage directions

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### Language and Writer’s Craft

- Analogies (4.3)
- Varying Syntax for Effect (4.4)
- Dangling and Misplaced Modifiers (4.7)

\*Texts not included in these materials.



## Learning Targets

- Analyze a poem.
- Demonstrate understanding of connotative diction to create tone in a written response.

## Before Reading

1. **Quickwrite:** How would you describe your use of language in your daily life? How does your use of language change in different situations? How does that result in different effects on your audience?

### LEARNING STRATEGIES:

Summarizing, Questioning the Text, Quickwrite, Word Map, Diffusing, Paraphrasing, Rereading, Marking the Text, Note-taking, Drafting

### My Notes

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Poetry is meant to be read aloud. Poets are masters of language who delight in the sense and the music of language. When reading poetry, always be aware of how it can be read aloud. An **oral interpretation** is a speaker's interpretation of the sense and sound of the language of poetry.

## During Reading

2. When reading for the sense of a poem, pay attention to the following:
  - vocabulary
  - diction
  - punctuation
3. Skim Robert Frost's "Stopping by Woods on a Snowy Evening," marking important words and all the punctuation in the poem, noting when to pause and when to stop.
4. In order to read for the sound of a poem, pay attention to the devices of **rhyme**, **alliteration**, **assonance**, and **consonance**. Poets use these devices to create a musical effect with language, which is why these devices are called *poetic musical devices*.
5. In pairs, read the following poem aloud, paying attention to the poem's punctuation and musical devices.

### Literary Terms

An **oral interpretation** is reading aloud a literary text with expression.

**Rhyme** is the repetition of sounds at the ends of words. A **rhyme scheme** is a consistent pattern of end rhyme throughout a poem.

**Alliteration** is the repetition of a consonant sound at the beginning of a word.

**Assonance** is the repetition of identical or similar vowel sounds in neighboring words. **Consonance** is the repetition of consonant sounds.

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## My Notes

### ABOUT THE AUTHOR

Robert Frost (1874–1963) was one of America’s most popular twentieth-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. He wrote “Stopping by Woods on a Snowy Evening” in 1922, and he described it as his favorite work, calling it his “best bid for remembrance.”

### Poetry

# Stopping by Woods on a Snowy Evening

by Robert Frost

Whose woods these are I think I know,  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

5 My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake

10 To ask if there is some mistake.  
The only other sound’s the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,

15 And miles to go before I sleep,  
And miles to go before I sleep.





# Using Language for Effect

## My Notes

### KEY IDEAS AND DETAILS

Writers use punctuation—or the absence of punctuation—for effect. E.E. Cummings is known for using capitalization and punctuation uniquely and infrequently. Notice that the girls' names in this poem are not capitalized, and there are exactly one comma (,), one semicolon (;), one colon (:), and one period (.) in the poem. What is the intended effect? Think about part to whole.

### ABOUT THE AUTHOR

E.E. (Edward Estlin) Cummings (1894–1962) was born in Cambridge, Massachusetts and attended Harvard University. He is known for experimenting with form, spelling, and punctuation in his poetry, and he kept to the unique style that he developed through this experimentation throughout his career. At the time of his death in 1962, Cummings was one of the most widely read American poets, and his popularity endures to this day.

### Poetry

# maggie and milly and molly and may

by E. E. Cummings

maggie and milly and molly and may  
went down to the beach (to play one day)  
and maggie discovered a shell that sang  
so sweetly she couldn't remember her troubles, and

5 milly befriended a stranded star  
whose rays five languid fingers were;  
and molly was chased by a horrible thing  
which raced sideways while blowing bubbles: and  
may came home with a smooth round stone

10 as small as a world and as large as alone.  
For whatever we lose (like a you or a me)  
it's always ourselves we find in the sea







# Using Language for Effect

## My Notes

### ABOUT THE AUTHOR

Richard Wright (1908–1960), an early, forceful, and eloquent spokesman for black Americans, was also a major poet. During the last eighteen months of his life, he discovered and became enamored of haiku, the strict seventeen-syllable Japanese form. Wright became so excited about the discovery that he began writing his own haiku, in which he attempted to capture, through his sensibility as an African American, the same Zen discipline and beauty in depicting man’s relationship, not to his fellow man as he had in his fiction, but to nature and the natural world.

### Poetry

# Haikus

by Richard Wright

I feel autumn rain  
Trying to explain something  
I do not want to know.

Leaving the doctor,  
The whole world looks different  
this autumn morning.

This autumn evening  
Is full of an empty sky  
And one empty road.

My cold and damp feet  
Feel as distant as the moon  
On this autumn night.

I am nobody:  
A red sinking autumn sun  
Took my name away.

In the falling snow  
A laughing boy holds out his palms  
Until they are white.

Standing patiently,  
The horse grants the snowflakes  
A home on his back.

Tossing all day long,  
The cold sea now sleeps deeply  
On a bed of stars.

An apple blossom  
Trembling on a sunlit branch  
From the weight of bees.

A spring sky so clear  
That you feel you are seeing  
Into tomorrow.

### KEY IDEAS AND DETAILS

How does Richard Wright use punctuation for effect in his haikus?

**ABOUT THE AUTHOR**

Phil W. Petrie is a freelance writer and former book publishing editor. He lives in Clarksville, Tennessee, and has written articles for numerous publications, including *Black Enterprise* and *The New Crisis*.

## Poetry

# It Happened in Montgomery

*for Rosa Parks*

by Phil W. Petrie

- Then he slammed on the brakes—  
Turned around and grumbled.  
But she was tired that day.  
Weariness was in her bones.
- 5 And so the thing she's done yesterday,  
And yesteryear,  
On her workdays,  
Churchdays,  
Nothing-to-do-I'll-go-and-visit
- 10 Sister Annie Days—  
She felt she'd never do again.  
And he growled once more.  
So she said:  
"No sir . . . I'm stayin right here."
- 15 And he gruffly grabbed her,  
Pulled and pushed her—  
Then sharply shoved her through the doors.  
The news slushed through the littered streets  
Slipped into the crowded churches,
- 20 Slimmered onto the unmagnolied side of town.  
While the men talked and talked and talked.  
She—  
Who was tired that day,  
Cried and sobbed that she was
- 25 glad she'd done it.  
That her soul was satisfied.

## My Notes

**KEY IDEAS AND DETAILS**  
Phil Petrie uses the dash (—) throughout his poem. What is the intended effect? Petrie also uses informal language such as "stayin" and "walkin." What is the intended effect of this diction?

# Using Language for Effect

## My Notes

That Lord knows,  
A little walkin' never hurt anybody;  
That in one of those unplanned, unexpected  
30 Unadorned moments—  
A weary woman turned the page  
of History.

## After Reading

6. Consider personal connections to the poems by thinking about what you thought and felt in reaction to the experiences presented in the poems. Record your ideas below.

“Stopping by Woods on a Snowy Evening”

Thoughts:

Feelings:

“maggie and milly and molly and may”

Thoughts:

Feelings:

“Mother to Son”

Thoughts:

Feelings:

Haikus

Thoughts:

Feelings:

“It Happened in Montgomery”

Thoughts:

Feelings:

### ACADEMIC VOCABULARY

When you are **precise**, you are accurate and careful about details. This **precision** creates **preciseness** or clarity of thought. Using language accurately and choosing exact words is important in describing ideas; it is also important in mathematics and science.

## Check Your Understanding

Select a poem (or set of poems) you listened to, and explain your connections to the ideas and emotions found in the poetry. Be sure to use **precise language** to explain your response.

**Writing Prompt:** Select two poems and compare and contrast the writers' use of language (vocabulary, diction, punctuation) and of poetic musical devices. Then, evaluate the poems to determine which overall style is most effective or pleasing to you. Be sure to:

- Start with a topic sentence that says which of two poems you think is more effective or pleasing.
- Use examples of specific language from each of the poems.
- Use the specific literary terminology you have learned in this activity.

## Learning Targets

- Identify the structure and features of a monologue and the related elements of performance.
- Evaluate a comedic monologue and create a humorous effect in a written response.

## The Oral Tradition

Sharing information and stories begins with oral communication. The oral tradition of telling and listening to stories is an ancient art form that has a modern expression in drama. Actors, though, are not the only people who communicate orally. The art of expressing yourself orally is probably one of the most important communication skills you can master.

1. **Quickwrite:** Think about speeches or dialogue by characters you may have seen on television. What made them catch your attention? What was interesting or memorable about them?

Performance is a way of honing your ability to communicate with others by making physical and vocal choices in order to convey a certain idea, feeling, or tone. Tone, which you studied in the last unit, is a writer's or speaker's attitude toward a subject.

As you discovered in the previous activity, oral interpretation involves understanding a literary text and then using your voice (through volume, rate, and inflection) to best convey its meaning. Another type of oral performance is a **monologue**. A monologue is an extended speech, written from the first-person point of view, in which a performer presents his or her—or a character's—thoughts on a subject.

Monologues have a certain **structure**: a beginning that hooks the reader, a middle that sequences and develops ideas, and an end that offers a conclusion. Content is tailored to the purpose and audience. Since monologues are written to be performed, they sometimes contain **stage directions** (italicized instructions for physical and/or oral delivery in parentheses) and line or paragraph numbers. Monologues can be humorous or dramatic, as you will see.

### LEARNING STRATEGIES:

Rereading, Summarizing, Word Map, Note-taking, Quickwrite, Discussion Groups, Graphic Organizer, Drafting

### Literary Terms

A **monologue** is a speech or written expression of thoughts by a character and is always written from the first-person point of view.

### ACADEMIC VOCABULARY

**Structure** refers to the arrangement of the parts of something. In this usage, *structure* is a noun. In its verb form, to **structure** something is to build or construct or arrange in a definite pattern or organization.

### WORD CONNECTIONS

#### Roots and Affixes

*Monologue* comes from the Greek words *mono*, meaning "one," and *logos*, meaning "words, speech, or reason."

This combination of words conveys the idea that a monologue is a speech by one person. The root *-mono-* is also found in words such as *monorail*, *monogamy*, and *monochromatic*.

# Analyzing a Comedic Monologue

## My Notes

2. Create a word map in your Reader/Writer Notebook for *monologue*. Record and share what you already know and what you learn during class.

As your understanding deepens throughout the unit, continue to take notes and organize information and examples related to this form of writing.

## Viewing a Comedic Monologue

3. **Quickwrite:** When you think of Halloween, what images, memories, and/or feelings come to mind? Can you remember your worst or best Halloween? If so, what made it so awful or so fun?

4. Your teacher will show you a video clip of a comedic performance. As you watch the scene, think about the audience and purpose. Write as much as you can about both.

**Audience:**

**Purpose:**

5. As you discuss the audience and purpose in class, write down the statement of audience and purpose that your class develops.

**Audience:**

**Purpose:**



# Analyzing a Comedic Monologue

## My Notes

### Language and Writer's Craft: Analogies

When creating analogies, writers may choose part-to-whole or whole-to-part relationships to express an idea. With a part-to-whole analogy, a part of something is compared to its whole. For example, just as a spoke is part of a wheel, so too is an arm part of a body. A whole-to-part relationship is the reverse. For example, an airplane is related to its wing just as a building is related to a wall.

Practice thinking in analogies by completing the following:

Part-to-whole: headline : \_\_\_\_\_ :: table of contents : \_\_\_\_\_

Whole to part: poem : \_\_\_\_\_ :: \_\_\_\_\_ : quarter note

8. Share your evaluation of the monologue you viewed with your expert group, listen to others' evaluations, and agree upon one rating and explanation to share with the class.

### Check Your Understanding

9. How does a comedic performance rely on all three elements (ideas, structure, and language) to create humor?
10. Revisit your *monologue* word map and add another layer of information and examples relating to successful comedic monologues.

**Writing Prompt:** Draft an original narrative monologue about a real or imagined comic holiday experience. Be sure to:

- Use narrative techniques to tell a story.
- Logically sequence your events.
- Use diction, punctuation, and description to create a humorous tone.

Afterward, you may want to note specific movements, facial expressions, or voice inflections to guide an oral interpretation.





# Analyzing and Presenting a Dramatic Monologue

## My Notes

### Literary Terms

**Pantomime** is a form of acting without words, using motions, gestures, and expressions to convey emotions or situations.

7. **Pantomime** and props help the audience make meaning during a presentation; both support the oral and physical delivery. Brainstorm creative yet simple ideas and record your ideas next to specific sections in the monologue.
8. Divide the lines of the monologue equally between group members in preparation for your oral interpretation. Incorporate a choral reading to emphasize certain lines.

### Introducing the Strategy: Choral Reading

With this strategy, a group reads a word, phrase, or line aloud while others listen. Members of the group may read the text aloud together or independently by rotating lines as part of presenting an interpretation of a text. Using this strategy, readers create different voices and emphasize words and lines to reflect interpretations. Choral reading is a strategy that helps a reader practice reading a text to develop fluency with the words.

9. Notice the stage directions in your monologue (the text in italics). How will your group follow these directions to deliver the monologue? What additional stage directions will you use? Write them beside your lines.
10. Rehearse your presentation with your group. Remember, when you are delivering a monologue from someone else's perspective, you are adopting a persona, which means you should imagine that you are that person. As you rehearse:
  - Read your lines several times to become familiar with them so you can deliver the lines fluently.
  - Practice delivering your lines multiple times, using a different volume, rate, pitch, inflection, and tone to see what works best, and then choose and mark what you will use for your presentation.
  - Practice using eye contact, facial expressions, and movement appropriate for your lines.

### During Presentations

11. When it is your turn, deliver your oral interpretation of the monologue. Remember to make eye contact and to deliver your lines with expression.
12. As you listen to others' presentations, make notes about the ideas, structure, and use of language that helped you understand their interpretations.

**ABOUT THE AUTHOR**

Deborah Karczewski teaches English and Drama at the high school level. She wrote *Teens Have Feelings Too!* to give her drama students relevant and compelling material to practice with.

# Eye Contact

## from *Teens Have Feelings Too!*

by Deborah Karczewski

- 1 Oh—my—gosh! He’s looking at me! He can’t be
- 2 looking at me. It’s impossible. I’m nobody, and he’s really
- 3 really, really *somebody!* There is no way he’s looking at
- 4 me. Nope. Uh-uh.
- 5 (*Opens up a textbook*) OK, just look casual. Yup, I’m just
- 6 reading. Just doing my homework like everyone else here
- 7 in study hall. Same ol’ routine. Now slowly look in his
- 8 direction . . . He is looking at me! (*In a moment of surprised*
- 9 *confusion, she raises her book up in front of her face.*) Oh man,
- 10 why did I do that? Now I look like a dork! (*She slowly lowers*
- 11 *the book.*) OK, calm down. Just thumb through the book.
- 12 Now look super interested in this page. Good—very
- 13 convincing . . . Now, just take a little teeny, tiny peek to see
- 14 what he’s doing. (*She glances, sees him, and waves nervously.*)
- 15 Holy smoke, I think I’m going to faint! What do I do now?
- 16 Do I wait till he says something? Maybe I should do
- 17 something to let him know that . . . well. . . that it’s OK with
- 18 me if he has something to tell me. I mean, what if he’s
- 19 waiting for some kind of a sign that I’m . . . sort of . . .
- 20 interested?
- 21 I know! I could ask him if he wrote down the math
- 22 assignment. Yeah! No wait . . . there’s no talking in study
- 23 hall. Wouldn’t you know it! This is the most major
- 24 opportunity of my life, and I’m forced into silence. OK, I’ve
- 25 got it! I’ll write him a note! (*Reaches for her book bag.*)
- 26 There’s got to be some paper in here! The bell! Wait!
- 27 Where did he go? (*Looks left and right. Disappointed, she*
- 28 *slumps into her chair.*) Man, another moment ruined by the
- 29 bell!

**GRAMMAR & USAGE**

Monologues, like poetry, use punctuation for dramatic effect. You can use punctuation as a cue to guide your reading and performance of a text. Periods and semicolons mark longer pauses, while commas mark shorter pauses. Exclamation points mark excitement or shock, and question marks indicate a confused, uncertain, or reflective tone.

**My Notes**

# Analyzing and Presenting a Dramatic Monologue

## My Notes

# Snob

## from *Teens Have Feelings Too!*

by Deborah Karczewski

- 1 I . . . am . . . like . . . speechless! How can anyone—anyone
- 2 who matters, anyway—accuse *me* of being a *snob*?
- 3 I mean, get real. I am the friendliest person in the
- 4 entire class. Remember? I'm the one who handed out
- 5 Godiva chocolates to the whole homeroom! I even gave
- 6 one to that girl who wears the ripped jeans, and I don't
- 7 even, like, know her name!
- 8 I know . . . you're just jealous! Look, I *would've* invited
- 9 you to my pool party. Really, I would've, but I was trying
- 10 to protect you. And *this* is how you show your gratitude?
- 11 I know you don't have that much money—not that it
- 12 matters, heaven knows—and I didn't want you to have to
- 13 worry about buying a new bathing suit, that's all. Here I
- 14 am worrying about *your* feelings and *your* reputation . . .
- 15 and how do you thank me? By calling me a *snob*!
- 16 . . . Well, just to show you who's the bigger person—I'm
- 17 not talking about actual size, of course, 'cause you sure
- 18 have me beat there—but just to show you who's the most
- 19 un-snobby . . . I forgive you. My mama always tells me to
- 20 forgive and forget . . . especially if the person is a poor, little
- 21 chubby girl. It is up to us, those blessed in society, to set an
- 22 example for those beneath us. (*Flips hair and saunters off.*)

### KEY IDEAS AND DETAILS

Notice how the writer of these monologues uses end punctuation to set the pacing and emotional effect.

Ellipses (. . .), like dashes, are often used to influence the speaker's pacing by slowing down speech or indicating hesitation in the speaker's voice.

Exclamation points (!) indicate strong emotion. What is the purpose of *italicized words* in the monologue?

# Roommate

## from *Teens Have Feelings Too!*

by Deborah Karczewski

- 1 OK you little slug, here's the plan. If I have to be stuck
- 2 with a little punk brother in my room, then you have to
- 3 follow the rules. Got it?
- 4 It's bad enough that I'm gonna have to be tortured by
- 5 a stinky, whiny, bottle-sucking baby in the house, but to
- 6 give up half of my room? . . . to the brat of the century? . . .
- 7 Arghhh! (*Or some noise of frustration*) This is worse than
- 8 being stung by killer wasps! It's like being eaten by
- 9 cannibals while I'm still alive! It's . . . it's . . . like having to
- 10 clean the litter box of a giant Bengal Tiger!
- 11 So here's the rules, Turkey. One: observe the row of sock
- 12 balls making a line down the middle of the floor. You stay on
- 13 your side of the sock line. Understand? Well, OK . . . you can
- 14 cross to go to the bathroom . . . but only once a night.
- 15 Two: my stuff is *my* stuff. You touch *anything* and
- 16 you're asking for it. See?
- 17 Three: when I want my privacy, I'll put a sign on the
- 18 outside of the door . . . something like . . . "Anyone Under
- 19 This Height Stay Out!" If you want to come in, you can
- 20 knock on the door and say, "Oh Great One, may I enter?"
- 21 And maybe, just maybe . . . if you're good, I'll let ya.
- 22 Hey, I know . . . let's give it a try. You go outside the
- 23 bedroom door. Yeah, that's good. Now shut the door.
- 24 That's right. OK, now say, "Oh Great One, may I enter?"
- 25 (*Listens.*) I can't hear you. Say it louder . . . Hey, pinhead, I
- 26 can't hear you! (*Pause, followed by a look of shock*) What's
- 27 that? (*Talking sweetly through the door*) Dad? Oh, nothing,
- 28 Dad. We're just playing a game! Sure, he can come in any
- 29 time he wants, cute little guy! (*Pause*) Whew! That was a
- 30 close one!

My Notes

# Analyzing and Presenting a Dramatic Monologue

## My Notes

## MR. PERFECT *from* Teens Have Feelings Too!

by Deborah Karczewski

1 My little brother is heaven's gift to mankind. Oh yes.  
2 Just ask my parents. Oh yes. He's the perfect child. Might  
3 as well dub him a knight now—Why wait till he's older?  
4 Hey, why not give him an honorary degree now to save  
5 some time later? Yeah, how 'bout his picture on a postage  
6 stamp? I know—What about sainthood?  
7 Jealous? Me? Now, why should I be jealous? I should  
8 be honored to live in the same house as our little prince.  
9 After all, Mr. Perfect always gets good grades . . . Mr.  
10 Perfect is so cute and adorable . . . Mr. Perfect's room is  
11 always clean . . . He even hugs and kisses and salivates all  
12 over the relatives. Yes, I am lucky to share his genes.  
13 Every now and then, I forget how blessed I am. Silly  
14 me. Take yesterday for example: *someone* had taken my  
15 baseball glove without even asking and left it outside in the  
16 rain over night. But . . . oh . . . it was only an accident! Of  
17 course! How dense of me not to realize that! Or last week  
18 for example: Mr. Sunshine had left the top off of the trash  
19 can, which was an open invitation for every raccoon in the  
20 state. There was garbage all over the yard. But the little  
21 angel makes mistakes because he's so young, you see. And  
22 cleaning up the yard is a big job, too big for such a little guy  
23 like my brother. So, of course it makes sense that I would  
24 have to spend my Saturday scooping up old bones, rotten  
25 fruit crawling with ants, used kitty litter . . . of course!  
26 I can't wait until Mr. Perfect moves up to my school  
27 next year. Maybe he has my parents wrapped around his  
28 obnoxious little finger . . . but High School . . . that's my  
29 territory. (*Evil, suggestive laugh*)



# Analyzing and Presenting a Dramatic Monologue

My Notes

## Too Young for . . .

### *from* Teens Have Feelings Too!

by Deborah Karczewski

- 1 I hate that word! It gets me so mad — so angry — so . . .
- 2 so furious! You know what’s the most annoying word in
- 3 my parents’ vocabulary? “Tooyoungfor.” You heard me.
- 4 It’s a brand new word . . . one word, three syllables.
- 5 Tooyoungfor. (*Spells it.*) T-O-O-Y-O-U-N-G-F-O-R. I’ve been hearing it my whole life!
- 6 “You’re tooyoungfor pierced ears.”
- 7 “You’re tooyoungfor shaving your legs.”
- 8 “You’re tooyoungfor makeup.”
- 9 (*Scream of frustration such as*) Urgh! Today the slogan of
- 10 the day is, “You’re tooyoungfor dating.”
- 11 I *told* them that it’s not a real date. Man! I explained
- 12 that it’s just a bunch of us going out for fast food and a
- 13 movie. What’s wrong with that? OK, so maybe there’s only
- 14 four of us . . . and maybe two of ’em are guys . . . but can’t
- 15 guys be just friends? Well, OK, maybe an eleven o’clock
- 16 movie is a little late . . . but it’s not like I go out all the time!
- 17 Give me a break! It’s a one-shot deal!
- 18 I *should’ve* said, “Yeah? Well, Mom and Dad, I think
- 19 you’re tooyoungfor turning into such party-poopers!
- 20 You’re tooyoungfor becoming such old fogies! You’re
- 21 tooyoungfor turning into Grandma and Grandpa!”
- 22 . . . Why is it, I always think of the best things to say
- 23 after *I’ve already lost the battle?*



# Party

## from *Teens Have Feelings Too!*

by Deborah Karczewski

- 1 *(The actress is getting ready for a party. She can either*
- 2 *provide props and music or mime her actions.)*
- 3 I hate my clothes! This one is too cutesy. I really have to
- 4 look mature tonight. How 'bout this one? Nah, Dad would
- 5 never let me out of the house in that one. Why doesn't he
- 6 get with the times? OK . . . found it! Not too frilly . . . not too
- 7 skimpy . . . makes me look a whole lot older . . . Bingo!
- 8 *(Dancing to music)* I am going to dance till my feet fall
- 9 off. If the guys don't ask me, I'll ask them. I plan on
- 10 dancing till my dad rings that doorbell, and even then I
- 11 might not stop. These feet are gonna . . . wait! Shoes! Oh
- 12 man, I hate my shoes! Should I go for comfort or for
- 13 image? Heels? Wedges? Sandals? Straps? How 'bout this
- 14 pair? Nah. Those'd weigh me down, and tonight I'm gonna
- 15 fly! I'm gonna sail! I'm gonna twirl! Hold it . . . Ah! Shoe
- 16 perfection! These'll look so major cool with this outfit!
- 17 I can't wait to see Valerie's face when she checks me
- 18 out tonight. She always has to be the focus of every party.
- 19 When she gets an eyeful of this outfit, her hair'll stand on
- 20 end! Hair! I hate my hair! Ponytail? Too sporty. Slicked
- 21 back? No — too lifeguard. Do I wear it up? No — too
- 22 librarian. Pigtails? Heck no, I'd look like Pippi
- 23 Longstocking. The casual wind-blown look? Hey, not bad.
- 24 Not bad at all! Looks fun-loving, free spirited, ready-to-go
- 25 . . . Oh yeah, this is the look all right.
- 26 Valerie Hoffman, eat your heart out! I've got the
- 27 moves; I've got the dress; I've got the shoes; I've got the
- 28 hair . . . I am it, girl! Valerie's gonna cry so hard that her
- 29 mascara will run down her face like . . . like . . . Mascara?
- 30 Makeup? Oh no, I hate my makeup!

### My Notes

# Analyzing and Presenting a Dramatic Monologue

## My Notes

### Literary Terms

**Syntax** refers to how words and phrases are arranged to create well-formed sentences.

## After Presentations

13. Reflect on the preparation process and your presentation:
- Are you satisfied with your presentation? Explain.
  - What helped you plan and prepare your presentation? Did anything interfere with your planning and preparation? Explain.
  - How did your presentation skills improve? What do you still need to work on?
  - What are your goals for next time?

## Language and Writer's Craft: Varying Syntax for Effect

Writers and speakers make choices about syntax based on their audience and purpose. For example:

- A **simple sentence** that follows a longer, more complicated sentence can be used to emphasize an important idea.

*Since my brother is younger than me and always makes a mess with his toys and breaks my things everytime he touches them, the last thing I wanted was for him to share my room. My parents had a different idea.*

- A **compound sentence** links two ideas together, so it can be used to communicate a relationship between ideas or provide another layer of information.

*Mom should trust me to keep an eye on the new baby; I am the best baby-sitter I know.*

- A **complex sentence** can be used to establish context or to show a cause/effect relationship.

*I can't believe that girl ripped up my homework; she's probably just mad, since she doesn't get as good grades as I do.*



# Analyzing and Responding to Narrative Poetry

**LEARNING STRATEGIES:**

Graphic Organizer, Shared Reading, Rereading, Visualizing, TP-CASTT, Paraphrasing, Summarizing, Discussion Groups, Drafting

**My Notes**

**Literary Terms**

**Verse** is a synonym for poetry, and **prose** could be considered an antonym of poetry.

**Learning Targets**

- Identify the structures and features of narrative poetry.
- Analyze a narrative poem and explain how the writer uses language and narrative elements for effect.

1. Name five things you know about narratives (Unit 1):

2. Name three things you know about poetry:

3. Make one prediction about what a narrative poem is:

**Prose Versus Poetry**

**Prose** is writing that is not in poetic form, such as essays, stories, articles, and letters. Ideas are written in sentences and organized by paragraphs. Language (i.e. diction, syntax, and rhetorical devices) is used for effect.

**Verse** is poetry. Ideas are usually written in lines, and lines are organized by *stanzas* (a group of lines, usually similar in length and pattern). Poetry contains language that appeals to the reader’s emotions or imagination, and it can take several forms. For example, in *free verse* poetry, the writer uses lines that do not have a regular *rhyme scheme* (i.e., a pattern for rhyming, such as ending lines with similar sounding words).

**Narrative poetry** tells a story in verse. Narrative poems usually contain the same elements as short stories, such as setting, characters, conflict, and plot. Like a short story, a narrative poem has a beginning, middle, and end. Writing narrative poetry is similar to writing narrative prose in that you consider the purpose of your poem (your story), your audience, and the language you want to use to communicate your story and paint a mental image for the reader.

4. Poets use **poetic devices**, including figurative language, to express ideas and create meaning. In your group, create, present, and post **Word Wall** cards for your assigned figurative language and poetic device. As other groups present, complete the Additional Examples column.

**Literary Terms**  
**Poetic devices** are poetic techniques used for effect.

Literary Element	Definition	Example from a Published Poet	Additional Examples
<b>Metaphor</b>	A figure of speech that makes a comparison between two unlike things in which one thing becomes another		
<b>Personification</b>	A kind of metaphor that gives human characteristics or qualities to objects or abstract ideas		
<b>Simile</b>	A figure of speech that makes a comparison between two unlike things using the words <i>like</i> or <i>as</i>		
<b>Symbol</b>	Any object, person, place, or action that has both a literal and a figurative meaning and represents a larger concept or idea		
<b>Hyperbole</b>	Extreme exaggeration used for dramatic or humorous effect		

# Analyzing and Responding to Narrative Poetry

Literary Element	Definition	Example from a Published Poet	Additional Examples
<b>Imagery</b>	Word pictures created by descriptive, sensory, or figurative language		
Poetic Musical Device	Definition	Example from a Published Poet	Additional Examples
<b>Refrain</b>	A regularly repeated word, phrase, line, or group of lines in a poem or song, usually at the end of a stanza or between stanzas		
<b>Rhythm</b>	The pattern of stressed and unstressed syllables in a poem		
<b>Onomatopoeia</b>	The use of words that imitate the sounds of what they describe, such as <i>buzz</i> , <i>bang</i> , <i>crash</i> , etc.		

**Before Reading**

5. What do you know about the kind of stories and poetry Edgar Allan Poe created?

**My Notes****During Reading**

6. Mark the text to indicate use of language that is new or that appeals to you.

**ABOUT THE AUTHOR**

Edgar Allan Poe (1809–1849) is a writer best known for his chilling and suspenseful tales of horror. “The Raven” (1845) gave Poe his first major success as a writer. Poe’s purpose for writing this poem was simple. He wanted to show his readers a mind filled with “fantastic terrors.”

**Poetry****The Raven**

by Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore—  
While I nodded, nearly napping, suddenly there came a tapping,  
As of someone gently rapping, rapping at my chamber door—

- 5 “’Tis some visitor,” I muttered, “tapping at my chamber door—  
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow;—vainly I had sought to borrow

- 10 From my books surcease<sup>1</sup> of sorrow—sorrow for the lost Lenore—  
For the rare and radiant maiden whom the angels name Lenore—  
Nameless here for evermore.



<sup>1</sup> **surcease:** an end to

# Analyzing and Responding to Narrative Poetry

## My Notes

### KEY IDEAS AND DETAILS

What is the narrator's mood as conveyed in stanzas 1–6? Note evidence to support your interpretation.

And the silken, sad, uncertain rustling of each purple curtain  
Thrilled me—filled me with fantastic terrors never felt before;

- 15 So that now, to still the beating of my heart, I stood repeating,  
“’Tis some visitor entreating<sup>2</sup> entrance at my chamber door—  
Some late visitor entreating entrance at my chamber door;—  
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,

- 20 “Sir,” said I, “or Madam, truly your forgiveness I implore;<sup>3</sup>  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you”—here I opened wide the door;—  
Darkness there and nothing more.

- 25 Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, “Lenore?”  
This I whispered, and an echo murmured back the word, “Lenore!”—

- 30 Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.

- “Surely,” said I, “surely that is something at my window lattice;  
Let me see, then, what thereat is, and this mystery explore—  
35 Let my heart be still a moment and this mystery explore;—  
‘Tis the wind and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,  
In there stepped a stately Raven of the saintly days of yore;  
Not the least obeisance<sup>4</sup> made he; not a minute stopped or stayed he;

- 40 But, with mien<sup>5</sup> of lord or lady, perched above my chamber door—  
Perched upon a bust of Pallas<sup>6</sup> just above my chamber door—  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance<sup>7</sup> it wore,

<sup>2</sup> **entreating:** asking or begging for

<sup>3</sup> **implore:** beg

<sup>4</sup> **obeisance:** bow or curtsy

<sup>5</sup> **mien:** appearance

<sup>6</sup> **bust of Pallas:** a statue of Pallas Athena, Greek goddess of wisdom

<sup>7</sup> **countenance:** face



- 45 “Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,<sup>8</sup>  
Ghastly grim and ancient Raven wandering from the Nightly shore—  
Tell me what thy lordly name is on the Night’s Plutonian<sup>9</sup> shore!”

Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,

- 50 Though its answer little meaning—little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blest with seeing bird above his chamber door—  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as “Nevermore.”

- 55 But the Raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing further then he uttered—not a feather then he fluttered—  
Till I scarcely more than muttered “Other friends have flown before—  
On the morrow he will leave me, as my hopes have flown before.”

- 60 Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,  
“Doubtless,” said I, “what it utters is its only stock and store  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden<sup>10</sup> bore—

- 65 Till the dirges of his Hope that melancholy burden bore  
Of ‘Never—nevermore.’”

But the Raven still beguiling my sad fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and bust and door;  
Then, upon the velvet sinking, I betook<sup>11</sup> myself to linking

- 70 Fancy unto fancy, thinking what this ominous bird of yore—  
What this grim, ungainly, ghastly, gaunt and ominous bird of yore  
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom’s core;

- 75 This and more I sat divining,<sup>12</sup> with my head at ease reclining

<sup>8</sup> **craven:** coward or cowardly

<sup>9</sup> **Plutonian:** of Pluto or the dark underworld

<sup>10</sup> **burden:** a heavy load

<sup>11</sup> **betook:** to cause oneself to go or move

<sup>12</sup> **divining:** discovering

### My Notes

#### KEY IDEAS AND DETAILS

What is the mysteriousness of the raven’s presence perched above the “chamber door”?

#### GRAMMAR & USAGE

##### Relative Pronouns

Writers create complex sentences by using relative clauses. A relative clause begins with a **relative pronoun** (such as *who*, *whose*, *which*, *that*) and functions as an adjective.

Notice the relative clause beginning “whose fiery eyes . . .” in line 74. This relative clause modifies the word *owl*.

# Analyzing and Responding to Narrative Poetry

## My Notes

### KEY IDEAS AND DETAILS

What does the diction show as evidence that the narrator is becoming more and more upset or agitated?

On the cushion's velvet lining that the lamp-light gloated o'er,  
But whose velvet violet lining with the lamp-light gloating o'er,  
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer<sup>13</sup>

**80** Swung by Seraphim<sup>14</sup> whose foot-falls tinkled on the tufted floor.  
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee  
Respite—respite and nepenthe,<sup>15</sup> from thy memories of Lenore;  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"  
Quoth the Raven "Nevermore."

**85** "Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—  
Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate yet all undaunted, on this desert land enchanted—  
On this home by Horror haunted—tell me truly, I implore—  
Is there—is there balm in Gilead?<sup>16</sup>—tell me—tell me, I implore!"

**90** Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!  
By that Heaven that bends above us—by that God we both adore—  
Tell this soul with sorrow laden if, within the distant Aidenn,<sup>17</sup>  
It shall clasp a sainted maiden whom the angels name Lenore—

**95** Clasp a rare and radiant maiden whom the angels name Lenore."  
Quoth the Raven "Nevermore."

"Be that word our sign in parting, bird or fiend!" I shrieked, upstarting—  
"Get thee back into the tempest and the Night's Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!

**100** Leave my loneliness unbroken!—quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my door!"  
Quoth the Raven "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;

**105** And his eyes have all the seeming of a demon's that is dreaming,  
And the lamp-light o'er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—nevermore!

<sup>13</sup> **censer:** a container for burning incense

<sup>14</sup> **Seraphim:** angels

<sup>15</sup> **nepenthe:** a remedy to make one forget grief

<sup>16</sup> **balm in Gilead:** a soothing ointment; Gilead is in Israel

<sup>17</sup> **Aidenn:** Muslim paradise, Eden

## After Reading

7. In one or two sentences, summarize the story of “The Raven.”
  
8. What is the dominant image of this poem? How do the connotative associations with this image and other diction choices fit with the dark and eerie tone Poe is trying to create?
  
9. You already know about end rhyme, the most common form of rhyme. In “The Raven,” Poe also makes use of **internal rhyme**. What examples of internal rhyme do you see in the first two stanzas?
  
10. How does the poem’s structure or organization contribute to its meaning?
  
11. How does Poe use other poetic devices to develop the poem?

**Writing Prompt:** Based on your understanding and the information you created above, write a paragraph that explains the purpose and effect of “The Raven.” Be sure to:

- Use the summary you wrote.
- Include your understanding of the central image.
- Discuss one or two poetic devices Poe uses for effect.

### My Notes

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### Literary Terms

With **internal rhyme**, a word within the line rhymes with a word at the end of the line.

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**LEARNING STRATEGIES:**

Summarizing, Marking the Text, Note-taking, Drafting, Discussion Groups, Sharing and Responding, Marking the Text, Brainstorming

**Literary Terms**

A **parody** is a literary or artistic work that imitates the characteristic style of an author or a work for comic effect or ridicule.

My Notes

**KEY IDEAS AND DETAILS**

What descriptive details does Dahl add that create a more comic effect?

**Learning Targets**

- Transform a narrative text into a monologue.
- Deliver an effective oral interpretation.

**Before Reading**

1. Summarize the traditional story of “Little Red Riding Hood.” Think about narrative elements such as setting, characters, conflict, plot, and dialogue.

**During Reading**

2. As you read Roald Dahl’s updated version of “Little Red Riding Hood,” think about the original story and how Dahl creates a **parody** of it. Mark the text for elements that create a comic effect.

**ABOUT THE AUTHOR**

Roald Dahl (1916–1990) is best known for his mischievous children’s stories, such as *James and the Giant Peach* and *Charlie and the Chocolate Factory*. His stories usually unfold with unexpected events and endings. Dahl also wrote screenplays and works for adults.

**Poetry**

Little Red Riding Hood and the Wolf

by Roald Dahl

As soon as Wolf began to feel  
That he would like a decent meal,  
He went and knocked on Grandma’s door.  
When Grandma opened it, she saw

5 The sharp white teeth, the horrid grin,  
And Wolfie said, “May I come in?”  
Poor Grandmamma was terrified,  
“He’s going to eat me up!” she cried.  
And she was absolutely right.

10 He ate her up in one big bite.  
But Grandmamma was small and tough,  
And Wolfie wailed, “That’s not enough!  
I haven’t yet begun to feel  
That I have had a decent meal!”

- 15 He ran around the kitchen yelping,  
“I’ve *got* to have a second helping!”  
Then added with a frightful leer,  
“I’m therefore going to wait right here  
Till Little Miss Red Riding Hood  
20 Comes home from walking in the wood.”  
He quickly put on Grandma’s clothes,  
(Of course he hadn’t eaten those).  
He dressed himself in coat and hat.  
He put on shoes, and after that  
25 He even brushed and curled his hair,  
Then sat himself in Grandma’s chair.  
In came the little girl in red.  
She stopped. She stared. And then she said,  
“What great big ears you have, Grandma.”  
30 “All the better to hear you with,” the Wolf replied.  
“What great big eyes you have, Grandma,”  
said Little Red Riding Hood.  
“All the better to see you with,” the Wolf replied.  
He sat there watching her and smiled.  
35 He thought, I’m going to eat this child.  
Compared with her old Grandmamma  
She’s going to taste like caviar.  
Then Little Red Riding Hood said, “But Grandma,  
what a lovely great big furry coat you have on.”  
40 “That’s wrong!” cried Wolf. “Have you forgot  
To tell me what BIG TEETH I’ve got?  
Ah well, no matter what you say,  
I’m going to eat you anyway.”  
The small girl smiles. One eyelid flickers.  
45 She whips a pistol from her knickers.  
She aims it at the creature’s head  
And *bang bang bang*, she shoots him dead.  
A few weeks later, in the wood,  
I came across Miss Riding Hood.  
50 But what a change! No cloak of red,  
No silly hood upon her head.  
She said, “Hello, and do please note  
My lovely furry wolfskin coat.”

## My Notes

## KEY IDEAS AND DETAILS

Examine lines 28 and 44 in which Dahl alters the syntax. What does he do differently, and why is it effective?

# Transforming a Traditional Tale

## My Notes

### After Reading

3. With your discussion group, reread the poem. Mark the text by highlighting and labeling each element of language listed in the graphic organizer below. Be prepared to explain how Dahl uses language for effect throughout the narrative poem.

Element of Language	Effect
1. Sensory Language	
2. Poetic Devices, Including Figurative Language	
3. Variety of Syntax	
4. Dialogue and Diction	







# Analyzing and Transforming “Casey at the Bat”

ACTIVITY  
4.7

## Learning Targets

- Analyze a narrative poem.
- Transform the text into a monologue and deliver an effective presentation of it.

## Before Reading

1. In your expert group, define and provide an example of each of your assigned words from the poem “Casey at the Bat.” Then, in your jigsaw group, teach the meaning of each word.
2. **Warm up:** Complete an open word sort to help you study the definitions of all of the words before you play Vocabulary Baseball.

### A

brilliant  
bearing  
patron  
doff (doffed)  
straggling (straggle)  
applauded  
despair

### D

muffled  
occurred  
stern  
lusty  
charity  
recoiled  
visage

### B

writhing (writhe)  
preceded (precede)  
defiance  
latter  
sneer  
stricken  
sphere

### E

tumult  
scornful  
spheroid  
awed (awe, v.)  
clenched (clench)  
shattered (shatter)  
favored (favor, v.)

### C

multitude  
haughty  
melancholy  
grandeur  
wonderment  
unheeded (heed)  
despised

## LEARNING STRATEGIES:

Manipulatives, Word Sort, Diffusing, Questioning the Text, Marking the Text, Rereading, Visualizing, RAFT, Discussion Groups, Sharing and Responding, Rehearsing

## My Notes



## WORD CONNECTIONS

### Prefixes

Prefixes can help you determine meaning. Some common prefixes and their meanings are:

*multi-*: many

*pre-*: before

*de-*: remove from or reverse of

*un-*: opposite of

# Analyzing and Transforming “Casey at the Bat”

## Play Vocabulary Baseball!



Choose a captain, a pitcher, and a scorekeeper for your team, and name your team. Your teacher is the umpire. Team members must define words as they are “pitched” or called out by the pitcher. Each correct answer will move a player forward one base. Words defined incorrectly are “outs.” The game is over when time is called or when all the words have been “pitched.”



### My Notes

## BATTER UP!



### Vocabulary Word Bank

brilliant	despised	sphere	awed	multitude
patron	occurred	haughty	clenched	melancholy
stragglings	lusty	grandeur	shattered	writhing
despair	recoiled	unheeded	favored	defiance
preceded	bearing	muffled	wonderment	visage
latter	doffed	stern	sneer	tumult
stricken	applauded	charity	spheroid	defiance

**During Reading**

3. Diffuse the text by circling and defining unfamiliar words.

**ABOUT THE AUTHOR**

Ernest Lawrence Thayer (1863–1940) wrote light verse while he was on the editorial staff of the *San Francisco Examiner*. “Casey at the Bat,” his best-known poem, became a popular choice for oral recitation in schools and theaters.

## Poetry

**Casey** at the **Bat**

by Ernest Lawrence Thayer

- 1 The outlook wasn't brilliant for the Mudville nine that day;  
The score stood four to two, with but one inning more to play,  
And then when Cooney died at first, and Burrows did the same,  
A pall-like silence fell upon the patrons of the game.
- 2 A straggling few got up to go in deep despair. The rest  
Clung to that hope which springs eternal in the human breast;  
They thought, “If only Casey could but get a whack at that —  
We'd put up even money now, with Casey at the bat.”
- 3 But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a fake;  
So upon that stricken multitude grim melancholy sat;  
For there seemed but little chance of Casey getting to the bat.
- 4 But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third
- 5 Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

## My Notes

# Analyzing and Transforming “Casey at the Bat”

## My Notes

- 6 There was ease in Casey’s manner as he stepped into his place;  
There was pride in Casey’s bearing and a smile lit Casey’s face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt ’twas Casey at the bat.
- 7 Ten thousand eyes were on him as he rubbed his hands with dirt.  
Five thousand tongues applauded when he wiped them on his shirt.  
Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey’s eye, a sneer curled Casey’s lip.
- 8 And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped —  
“That ain’t my style,” said Casey. “Strike one!” the umpire said.
- 9 From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore;  
“Kill him! Kill the umpire!” shouted someone on the stand;  
And it’s likely they’d have killed him had not Casey raised his hand.
- 10 With a smile of Christian charity great Casey’s visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the spheroid flew;  
But Casey still ignored it, and the umpire said “Strike two!”
- 11 “Fraud!” cried the maddened thousands, and echo answered “Fraud!”  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn’t let that ball go by again.
- 12 The sneer has fled from Casey’s lip, the teeth are clenched in hate;  
He pounds with cruel violence his bat upon the plate.  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey’s blow.
- 13 Oh, somewhere in this favored land the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light,  
And somewhere men are laughing, and little children shout;  
But there is no joy in Mudville — mighty Casey has struck out.

### Introducing the Strategy: RAFT

RAFT is a strategy that is primarily used to create new texts by manipulating elements of a text during prewriting and drafting. This strategy helps you create or substitute various roles, audiences, formats, and topics as a way to focus your thinking about a new text.

### After Reading

- Your teacher will assign you a stanza to transform into a monologue, which you will present to the class. Reread the text multiple times to accurately visualize your assigned chunk. Be sure to make the setting, characters, and action clear and to capture how the characters are feeling.
- Use the RAFT strategy to transform your assigned text into a monologue about the loss at Mudville. You may choose from the suggestions below or brainstorm more options for the role and audience.

Role: What is your perspective?	Audience: Who is the target audience for this text?	Format: What is the best format to capture your ideas?	Topic: What is the topic?
<ol style="list-style-type: none"> <li>Casey</li> <li>Fan</li> <li>Mudville team member</li> <li>Visiting team member</li> <li>Spectator from the crowd</li> </ol>	<ul style="list-style-type: none"> <li>News reporter</li> <li>Interviewer</li> </ul>	<ul style="list-style-type: none"> <li>Monologue</li> </ul>	<ul style="list-style-type: none"> <li>To respond to the events leading up to the loss at Mudville</li> <li>To describe the feelings and thoughts experienced before, during, and after the loss</li> </ul>

### Preparing for the Presentation

- Mark the text to indicate effective volume, rate (speed), pitch (high or low), inflection (emphasis on specific words for effect), and tone (speaker's attitude toward the subject) throughout the monologue.
- Also mark the text to indicate appropriate eye contact, facial expressions, and movement. These elements should support your tone.
- Brainstorm creative yet simple ideas for pantomime and props, and record your ideas next to appropriate sections in the monologue.
- Rehearse your presentation.
  - Practice delivering your lines fluently.
  - Practice delivering your lines with an effective volume, rate, pitch, inflection, and tone.
  - Practice using eye contact, facial expressions, and movement appropriate for your lines.

#### My Notes

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# Analyzing and Transforming “Casey at the Bat”

## My Notes

### During the Presentation

10. When it is your turn, present your monologue.
11. When you are in the audience, listen to evaluate and compare and contrast presentations using Scoring Guide criteria.

### After the Presentation

12. Reflect on the process and product:
  - a. Are you satisfied with your presentation? Explain.
  
  - b. What helped you plan and prepare your presentation? Did anything interfere with your planning and preparation? Explain.
  
  - c. How did your presentation skills improve? What do you still need to work on?
  
  - d. What are your goals for next time?
  
13. Revisit your monologue word map and add another layer of information and examples relating to successful monologues. Record ideas for your personal monologue. Be sure to identify specific emotions associated with each idea.

## Language and Writer's Craft: Dangling and Misplaced Modifiers

A **modifier** is a word, phrase, or clause that describes, clarifies, or gives more detail about a concept in a sentence.

Example: Casey, *who everyone thinks is the team's best hitter*, unexpectedly struck out. (clause modifies *Casey*)

A **dangling modifier** modifies a word not clearly stated in the sentence.

Incorrect: Now stepping up to the plate, the pitcher hurled the ball. (phrase seems to modify *pitcher*)

Correct: Now stepping up to the plate, Casey waited calmly as the pitcher hurled the ball. (phrase now modifies *Casey*)

A **misplaced modifier** is a modifier that is placed too far away from the word or phrase it modifies, resulting in confusion.

Incorrect: *Chanting out his name*, the slugger turned to the crowd and doffed his cap. (the slugger is not chanting his own name; the crowd is)

Correct: *Chanting out his name*, the crowd watched as the slugger doffed his cap. (modifier now properly modifies *crowd*)

Strategies for revising dangling and misplaced modifiers:

- Make sure the word or phrase the modifier refers to is named in the sentence.
- Make sure the modifier is close to the word or phrase it modifies, with no intervening words that can be confused as the target.

**Practice:** Revisit the monologue you wrote in Activity 4.6, and revise it to improve your use of modifiers and to change any dangling modifiers.

### ACADEMIC VOCABULARY

To **modify** something is to change or alter it. A change is called a **modification**.

In grammar, a **modifier** changes or alters the meaning of a word it modifies, just as the words *green* and *three-toed*, in “green three-toed frog,” **modify** the word *frog* to alter its meaning slightly.

### My Notes

**LEARNING STRATEGIES:**

Diffusing, Summarizing, Shared Reading, Visualizing, Predicting, Rereading, Marking the Text, Close Reading, TWIST, Drafting

My Notes

**Learning Target**

- Analyze a narrative poem and explain how a writer uses language for effect.

**Before Reading**

1. Complete the anticipation guide below by writing an **A** (agree) or a **D** (disagree) next to each statement below.
  - \_\_\_\_\_ Criminals can never be heroes.
  - \_\_\_\_\_ You should be willing to sacrifice your life to save the person you love.
  - \_\_\_\_\_ People in authority are always right.
2. As you read the following informational text, diffuse the vocabulary and summarize central ideas.

**ABOUT THE AUTHOR**

Gillian Spraggs was born in England in 1952. Her research into highwaymen began in the mid-1970s, while she was working toward a thesis on the figure of the rogue in Tudor and early Stuart literature. In 1980, she received her Ph.D. from the University of Cambridge and began a much wider investigation into the literature and history of the English robber.

**Informational Text**

from  
**Outlaws and Highwaymen**

by Gillian Spraggs

For centuries, England was famous for its robbers . . .

**Fourteenth Century [1300s]**

There are various well-documented cases of gentlemen who engaged in highway robbery and other violent property crimes. Wealthy men surrounded themselves with gangsters and thugs, who acted as their enforcers and strongarm men. The legal system was corrupted<sup>1</sup> by influence and bribery, so it was hard to bring serious criminals to justice. Stories and legends about outlaws were popular with the gentry and their household retainers.

The outlaw of legend is depicted as an innocent man, driven by powerful enemies to live outside society. He takes refuge in the forest, where he survives by robbery and poaching. But these crimes are viewed as necessary and justifiable. In time, he finds a chance to revenge himself, and vindicate<sup>2</sup> his essential innocence. Then he returns in triumph to live on the right side of the law.

<sup>1</sup> **corrupted:** lacking honesty, crooked

<sup>2</sup> **vindicate:** prove, defend





# Using Language to Develop Theme

## KEY IDEAS AND DETAILS

How does a romanticized view differ from a realistic view of the outlaw?

## ACADEMIC VOCABULARY

**Romantic** and **realistic** are often used as opposites. **Realism** is characterized by a concern for the actual or real, whereas a **romantic** view or an emphasis on **romance** is characterized by an appeal to what is heroic, adventurous, remote, mysterious, or idealized.

## My Notes

## Nineteenth Century [1800s]

In the second half of the eighteenth century the incidence of mounted robbery had begun to decline. This continued into the nineteenth century, and after about 1815 it was a very uncommon crime indeed. The last recorded mounted robbery is said to have taken place in 1831. By that time people were already beginning to think of the highwaymen as figures of nostalgic romance.

In his novel *Paul Clifford*, Edward Bulwer created the Romantic Highwayman: wild yet soft-hearted, a criminal with honourable instincts, whose crimes owe as much to his love of adventure as his thirst for loot.

## Twentieth Century [1900s]

The Romantic Highwayman received his most famous incarnation in the very early twentieth century, in Alfred Noyes's narrative poem *The Highwayman*. Most popular representations of the highwayman since have drawn heavily on its images of moonlit roads, lonely inns, lace ruffles and [passionate] lovers.

## Check Your Understanding

3. How did the figure of the highwayman develop and change in the English popular imagination through the centuries? Write a one-paragraph summary.

## During Reading of “The Highwayman”

4. Work to make meaning of the challenging text by using the following strategies:
  - Diffuse the text to define unfamiliar words.
  - Visualize each chunk by describing the characters and plot using sensory detail. Pretend you are a witness and you are reporting your account of what happened: What do you see? Hear? Feel? Smell?



# Using Language to Develop Theme

## KEY IDEAS AND DETAILS

What images in the second stanza create the impression that this highwayman is a “romantic” character?

## My Notes

- 3 Over the cobbles he clattered and clashed in the dark inn-yard.  
He tapped with his whip on the shutters, but all was locked and barred.  
He whistled a tune to the window, and who should be waiting there  
But the landlord’s black-eyed daughter,  
    Bess, the landlord’s daughter,  
Plaiting a dark red love-knot into her long black hair.
- 4 And dark in the dark old inn-yard a stable-wicket<sup>4</sup> creaked  
Where Tim the ostler<sup>5</sup> listened. His face was white and peaked.  
His eyes were hollows of madness, his hair like mouldy hay,  
But he loved the landlord’s daughter,  
    The landlord’s red-lipped daughter.  
Dumb as a dog he listened, and he heard the robber say—
- 5 “One kiss, my bonny sweetheart, I’m after a prize tonight,  
But I shall be back with the yellow gold before the morning light.  
Yet if they press me sharply, and harry<sup>6</sup> me through the day,  
Then look for me by moonlight,  
    Watch for me by moonlight,  
I’ll come to thee by moonlight, though hell should bar the way.”
- 6 He rose upright in the stirrups. He scarce could reach her hand,  
But she loosened her hair in the casement.<sup>7</sup> His face burnt like a brand  
As the black cascade of perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,  
    (O, sweet, black waves in the moonlight!)  
Then he tugged at his rein in the moonlight, and galloped away to the west.

## Part Two

- 7 He did not come in the dawning. He did not come at noon;  
And out of the tawny sunset, before the rise of the moon,  
When the road was a gypsy’s ribbon, looping the purple moor,  
A red-coat troop came marching—  
    Marching—marching—  
King George’s men came marching, up to the old inn-door.

<sup>4</sup> **stable-wicket:** a small door or gate

<sup>5</sup> **ostler:** a person employed by a stable to care for horses

<sup>6</sup> **harry:** to carry out attacks on someone

<sup>7</sup> **casement:** a type of window that opens on hinges

- 8 They said no word to the landlord. They drank his ale instead.  
But they gagged his daughter, and bound her, to the foot of her narrow bed.  
Two of them knelt at her casement, with muskets at their side!  
There was death at every window;  
    And hell at one dark window;  
For Bess could see, through her casement, the road that he would ride.
- 9 They had tied her up to attention, with many a sniggering jest,  
They had bound a musket beside her, with the barrel beneath her breast!  
“Now, keep good watch!” and they kissed her. She heard the doomed man say—  
*Look for me by moonlight;*  
    *Watch for me by moonlight;*  
*I'll come to thee by moonlight, though hell should bar the way!*
- 10 She twisted her hands behind her; but all the knots held good!  
She writhed her hands till her fingers were wet with sweat or blood!  
They stretched and strained in the darkness, and the hours crawled by like years,  
Till, now, on the stroke of midnight,  
    Cold, on the stroke of midnight,  
The tip of one finger touched it! The trigger at least was hers!
- 11 The tip of one finger touched it. She strove no more for the rest.  
Up, she stood up to attention, with the muzzle beneath her breast.  
She would not risk their hearing, she would not strive again;  
For the road lay bare in the moonlight;  
    Blank and bare in the moonlight;  
And the blood in her veins, in the moonlight, throbbed to her love's refrain.
- 12 *Tlot tlot; tlot tlot!* Had they heard it? The horsehoofs, ringing clear;  
*Tlot tlot, tlot tlot,* in the distance? Were they deaf that they did not hear?  
Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding—  
    Riding—riding—  
The red-coats looked to their priming!<sup>9</sup> She stood up, straight and still.

## My Notes

## KEY IDEAS AND DETAILS

Pay special attention to poetic musical devices. In addition to the rhyme scheme, identify examples of alliteration and onomatopoeia.

<sup>9</sup> **priming:** to prepare a gun for firing

# Using Language to Develop Theme

## My Notes

- 13 *Tlot tlot*, in the frosty silence! *Tlot tlot*, in the echoing night!  
Nearer he came and nearer. Her face was like a light.  
Her eyes grew wide for a moment; she drew one last deep breath,  
Then her finger moved in the moonlight,  
Her musket shattered the moonlight,  
Shattered her breast in the moonlight and warned him—with her death.
- 14 He turned. He spurred to the west; he did not know who stood  
Bowed, with her head o'er the musket, drenched with her own blood!  
Not till the dawn he heard it, and his face grew grey to hear  
How Bess, the landlord's daughter,  
The landlord's black-eyed daughter,  
Had watched for her love in the moonlight, and died in the darkness there.
- 15 Back, he spurred like a madman, shouting a curse to the sky,  
With the white road smoking behind him and his rapier brandished high.  
Blood-red were his spurs in the golden noon; wine-red was his velvet coat;  
When they shot him down on the highway,  
Down like a dog on the highway,  
And he lay in his blood on the highway, with a bunch of lace at his throat.
- 16 *And still of a winter's night, they say, when the wind is in the trees,  
When the moon is a ghostly galleon tossed upon cloudy seas,  
When the road is a ribbon of moonlight over the purple moor,  
A highwayman comes riding—  
Riding—riding—  
A highwayman comes riding, up to the old inn-door.*
- 17 *Over the cobbles he clatters and clangs in the dark inn-yard.  
He taps with his whip on the shutters, but all is locked and barred.  
He whistles a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting a dark red love-knot into her long black hair.*



## After Reading

5. How does the information from Gillian Spragg’s text on *Outlaws and Highwaymen* help you understand the poem “The Highwayman”?

6. By the time Alfred Noyes wrote “The Highwayman,” these thieves no longer existed. Does the poet use a realistic or a romanticized version of this figure from English history? Compare and contrast the historical character with the fictional character.

**Creative Writing Prompt:** Create a monologue from the point of view of one of the characters from “The Highwayman.” Imagine what he or she might say about the events of the story as it is. You do not have to write a rhyming poem. Be sure to:

- Review the elements of monologues to decide what to include.
- Use diction, syntax, and punctuation to create a persona and a dramatic effect.
- Vary the length and complexity of your sentence structure (syntax) for effect.
- Carefully sequence the narrative you are retelling.

### My Notes

## My Notes

**Assignment**

Your assignment is to write and present a monologue about a topic that sparks a strong emotion (e.g., amusement, regret, disappointment, excitement, joy, sadness, contentment, or anger). You may choose to speak as yourself, or you may adopt a persona.

**Planning and Prewriting: Take time to make a plan for your monologue.**

- How will you use your notes from your Reader/Writer Notebook and the activities in this unit to generate ideas?
- How can you use prewriting strategies (such as RAFT or a web) to organize your ideas?
- What tone would be appropriate, and should it shift or remain constant?

**Drafting and Revising: Write and revise your monologue in the proper structure and format.**

- How will you use your understanding of narrative techniques to be sure that your monologue has a strong beginning, middle, and end?
- How will you use diction, syntax, and devices effectively for your purpose, audience, and tone?
- How can you effectively share and respond in your discussion group, and how will you use the feedback?

**Rehearsing: Plan and rehearse the performance with your partner and others.**

- How will you mark your monologue to indicate key aspects of your oral and physical delivery?
- How can you enhance your monologue with a costume and/or prop?
- How can the Scoring Guide help you evaluate how well your and your peers' presentations meet the requirements of the assignment?

**Presenting and Listening: Present your monologue and take notes on your classmates' performances.**

- How will you use pantomime, eye contact, facial expressions, and movement to engage your audience?
- How will you evaluate and compare/contrast presentations using the Scoring Guide criteria?

**Reflection**

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

- How have your writing and speaking skills improved during this unit?
- You observed many other monologues. If you were to do this assessment again, what would you do differently?

**Technology TIP:**

As part of the rehearsal process, consider making an audio recording of your performance.



## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The presenter</p> <ul style="list-style-type: none"> <li>uses narrative techniques skillfully and smoothly weaves details into the story to create interest and develop a believable persona</li> <li>uses clever props, facial expressions, and movement to create meaning for the audience</li> <li>shows excellent oral delivery with volume, rate, pitch, and inflection that add to the interpretation.</li> </ul>	<p>The presenter</p> <ul style="list-style-type: none"> <li>uses narrative techniques and details to create interest and develop a persona</li> <li>uses appropriate props, delivery techniques, facial expressions, and/or movement to aid audience understanding and engagement</li> <li>delivers fluently with appropriate volume, rate, pitch, and inflection.</li> </ul>	<p>The presenter</p> <ul style="list-style-type: none"> <li>follows only some narrative techniques and provides few details to develop a persona</li> <li>uses some props and/or movement to aid audience understanding</li> <li>delivers with little expression or change in volume, rate, pitch, and inflection.</li> </ul>	<p>The presenter</p> <ul style="list-style-type: none"> <li>follows few narrative techniques and provides few or no details to develop a persona</li> <li>uses no props and/or movement to aid audience understanding</li> <li>delivers with little expression or change in volume, rate, pitch, and inflection.</li> </ul>
<b>Structure</b>	<p>The monologue</p> <ul style="list-style-type: none"> <li>engages and orients the audience with a creative hook that sets the tone and establishes context and point of view</li> <li>follows a careful sequence and provides a clever ending</li> <li>uses transitions smoothly to convey sequence and signal shifts.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>engages and orients the audience with a hook that establishes context and point of view</li> <li>follows a logical sequence and provides a conclusive ending</li> <li>uses a variety of transitions to convey sequence and signal shifts.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>attempts to create a hook but it does not clearly establish a context or point of view</li> <li>does not follow a logical sequence and/or provide a conclusive end</li> <li>includes few transitions.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>begins without a hook to establish a context and point of view for the audience</li> <li>is disorganized and difficult to follow</li> <li>includes no transitions.</li> </ul>
<b>Use of Language</b>	<p>The monologue</p> <ul style="list-style-type: none"> <li>uses specific language to communicate tone</li> <li>creates imagery with figurative language and sensory details</li> <li>uses multiple sentence types</li> <li>cleverly uses literary devices and punctuation for meaning, reader interest, and style.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>creates tone with language used for effect</li> <li>creates imagery with figurative language and sensory details</li> <li>uses a variety of sentence types</li> <li>uses literary devices and punctuation for meaning, reader interest, and style.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>attempts to create tone but it is not clear</li> <li>uses some figurative language and sensory details</li> <li>uses few sentence types</li> <li>uses few literary devices or punctuation to aid meaning, reader interest, and style.</li> </ul>	<p>The monologue</p> <ul style="list-style-type: none"> <li>does not use effective language to create tone</li> <li>uses little figurative language or sensory details</li> <li>uses few sentence types</li> <li>uses few or no literary devices or punctuation to aid meaning, reader interest, and style.</li> </ul>

# Previewing Embedded Assessment 2 and Performing Shakespeare

**LEARNING STRATEGIES:**  
QHT, Close Reading,  
Paraphrasing, Graphic Organizer

## My Notes

### Learning Targets

- Identify the skills and knowledge needed to be successful on Embedded Assessment 2.
- Explain previous learning and make connections to new learning.

### Making Connections

In the first part of this unit you studied, wrote, and performed several monologues and oral interpretations. Along the way you learned various techniques and devices that authors employ when they use language for effect. In this part of the unit you will focus on analyzing a Shakespearean play, *Twelfth Night*, as you further study dramatic monologues and prepare for a performance of a dramatic dialogue.

### Essential Questions

Now that you have studied how writers and poets use language and have completed several oral interpretations yourself, reflect on your current understanding of the first Essential Question: How do writers and speakers use language for effect?

1. How has your understanding of language changed over the course of this unit? Consider using the sentence frame below to guide your writing.

At the beginning of the unit, \_\_\_\_\_, but now \_\_\_\_\_.

2. What did you learn in the first half of the unit that has prepared you for the second Essential Question: How do performers communicate meaning to an audience?

### Developing Vocabulary

Use the QHT strategy to re-sort the vocabulary you have studied in the first part of this unit. Compare this sort with your original sort. How has your understanding changed? Select a word from the chart and write a concise statement about your learning. How has your understanding of this word changed over the course of this unit?



# Putting on the Mask

**LEARNING STRATEGIES:**

Brainstorming, Discussion Groups, Marking the Text, SIFT, Rereading, Rehearsing

My Notes

## Learning Targets

- Analyze a poem about masks, using the SIFT strategy.
- Create a mask that uses symbols and imagery to convey tone.

## Before Reading

1. Look at the people in a variety of magazine advertisements. Describe some of the emotions you see on their faces.
  
  
  
  
  
  
  
  
  
  
2. With a partner or small group, choose one advertisement and brainstorm what really might have been going through the model’s mind as he or she was posing for this advertisement.
  
  
  
  
  
  
  
  
  
  
3. Reflect: How do models and actors put on “masks” even when nothing is covering their faces? How do people in real life “mask” their true feelings and emotions?

## During Reading

4. As you read the poem “We Wear the Mask,” by Paul Laurence Dunbar, highlight words that describe emotions or that have strong connotations.
  
  
  
  
  
  
  
  
  
  
5. Take notes in the margin as you work with your class to apply the SIFT strategy to the poem.

**ABOUT THE AUTHOR**

The son of former slaves, Paul Laurence Dunbar (1872–1907) was the first African American writer to earn his living solely by writing poetry and fiction. He was also the first to gain a national audience of mostly white readers.

Poetry

# We Wear the Mask

by Paul Laurence Dunbar

We wear the mask that grins and lies,  
It hides our cheeks and shades our eyes,—  
This debt we pay to human guile<sup>1</sup>;  
With torn and bleeding hearts we smile,  
5 And mouth with myriad<sup>2</sup> subtleties.

Why should the world be over-wise,  
In counting all our tears and sighs?  
Nay, let them only see us, while  
    We wear the mask.

10 We smile, but, O great Christ, our cries  
    To thee from tortured souls arise.  
    We sing, but oh the clay is vile<sup>3</sup>  
    Beneath our feet, and long the mile;  
    But let the world dream otherwise,  
15     We wear the mask!



My Notes

Symbols:

Imagery:

Figurative Language:

Tone/Theme:

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<sup>1</sup> **guile:** deception

<sup>2</sup> **myriad:** numerous, countless

<sup>3</sup> **vile:** repulsive or wretched

# Putting on the Mask

## My Notes

### After Reading

6. Reread the “About the Author” text, and then reread the poem. How does the poet’s personal history help you understand the poem further?
7. Create a mask to represent a tone. Decorate your mask with symbols and imagery, including colors and details that you associate with the chosen emotion or attitude.
8. Choose one of the quotes about acting (below) to memorize. Wearing your mask, deliver your line to your peers. As you observe and listen to other students, try to guess the tone of each mask.
9. Reflect: Could you identify the tone of each mask? Did the mask change how you interpreted the different quotes?

### Quotes About Acting

Seneca: “Life’s like a play: it’s not the length, but the excellence of the acting that matters.”

George Burns: “Acting is all about honesty. If you can fake that, you’ve got it made.”

Katharine Hepburn: “Acting is a nice childish profession — pretending you’re someone else and, at the same time, selling yourself.”

Johnny Depp: “With any part you play, there is a certain amount of yourself in it. There has to be, otherwise it’s just not acting. It’s lying.”

Claire Danes: “Acting is the greatest answer to my loneliness that I have found.”

Aristotle: “Men acquire a particular quality by constantly acting in a particular way.”

## Learning Targets

- Explore plot through role playing.
  - Create a visual representation of key events or characters.
1. The plot of *Twelfth Night* centers on a character who masks her true identity and pretends to be something that she is not. Think of other examples from real life, literature, or film, and brainstorm reasons why someone would disguise his or her true identity.
  
  2. In *Twelfth Night*, Viola is a young woman who disguises herself as a man. Predict why she might have done this and what difficulties might arise from her decision:
  
  3. Read one of the plot summaries on the next page and work with a partner to role-play the scene through **improvisation**. Rehearse your improvisation several times before presenting it to a group of your peers. Be sure to:
    - Say the characters' real names frequently in your presentation: "Hey, *Viola*, do you think . . ." "Sure, *Olivia*, but . . ."
    - Include specific details from the plot summary.
    - Use pantomime and gestures to enhance your performance.
  
  4. After each of your peers' performances, ask questions to clarify what happened in the scene and which characters were involved. Take notes under each plot summary to describe the performance and record memorable details.

### LEARNING STRATEGIES:

Predicting, Role Playing, Rehearsal, Brainstorming, Visualizing, Sketching

### My Notes

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### ACADEMIC VOCABULARY

When you **improvise**, you perform with little or no preparation and usually without a script.

**Improvisation** means you are inventing as you perform.

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# Improvisation

## My Notes

### Twelfth Night Plot Summaries for Role-Play

1. **Viola and the Captain** are washed up onshore after a shipwreck. Viola is worried about her twin brother (Sebastian) who was lost at sea. The Captain tells her that they have landed in Illyria, a land ruled by Duke Orsino. Viola decides to dress up as a male to go work for Orsino.

**Performance Notes:**

2. **Duke Orsino** is talking to his servant **Cesario** (who is really a young woman named Viola in disguise). Orsino tells Cesario about his love for a woman (Olivia) who will not date him. Orsino wants Cesario to convince Olivia to go out with him. Cesario doesn't want to, but agrees anyway.

**Performance Notes:**

3. **Olivia** meets **Cesario** (who is really a young woman named Viola in disguise). Cesario is trying to convince Olivia to date his boss, Duke Orsino. Unfortunately, Olivia has no interest in Duke Orsino, and actually starts flirting with Cesario, which makes Cesario uncomfortable.

**Performance Notes:**

4. **Duke Orsino** complains to **Cesario**, his servant, about Olivia—the woman he loves. (Cesario is really a young woman named Viola who is in love with Duke Orsino.) Cesario tries to convince Orsino to try other women, but Orsino says no woman can truly love. Cesario disagrees.

**Performance Notes:**





# Analyzing and Delivering a Shakespearean Monologue

## LEARNING STRATEGIES:

Summarizing, Diffusing, Marking the Text, Brainstorming, Choral Reading, Discussion Groups, Rehearsal

## Literary Terms

**Vocal delivery** refers to the ways words are expressed on stage through tone, pitch, volume, rate (or speed) of speech, pauses, or emphasis.

**Visual delivery** refers to the way plot, character, and conflict are expressed on stage through gestures, movement, and facial expression.

## My Notes

## Learning Targets

- Analyze and rehearse a monologue.
- Deliver a choral reading of a Shakespearean monologue with appropriate vocal and visual delivery.

## Before Reading

1. Play the following drama game with a small group or with a partner: *Choose a simple question, such as “What are you doing?” and a response such as “Nothing important.” Sitting in a circle, have one student ask the question in a happy tone of voice and the student to the left respond in a happy tone. Then, have the responder repeat the question in a different tone. Keep moving clockwise around the circle until you run out of different emotions.*
2. Describe the tone you would expect in a monologue by a man who is in love with a woman who refuses to see him.

## During Reading

3. Diffuse the text by identifying and defining unfamiliar words.
4. Mark the text by highlighting powerful diction and words that convey the speaker’s tone.
5. Work with a partner or small group to summarize how the speaker feels about love.

## ABOUT THE AUTHOR

Little is known about the early life of William Shakespeare (1564–1616) except that he was born and grew up in Stratford-upon-Avon, England. Shakespeare moved to London to become an actor, playwright, and poet. He wrote thirty-seven plays (comedies, tragedies, and histories) and 154 sonnets (poems). Shakespeare is considered one of the world’s greatest dramatists, and performances of his plays continue in theaters around the world.

# Monologue from *Twelfth Night*

by William Shakespeare

## Duke Orsino:

If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again, it had a dying fall:

5 O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odor! Enough; no more:  
'Tis not so sweet now as it was before.  
O spirit of love, how quick and fresh art thou,

10 That, notwithstanding thy capacity  
Receiveth as the sea, nought enters there,  
Of what validity and pitch so'er,  
But falls into abatement and low price,  
Even in a minute: so full of shapes is fancy

15 That it alone is high fantastical.

## After Reading

6. View an actor performing the monologue and take notes on the actor's vocal and visual delivery.

Vocal Delivery: Tone, Pitch, Volume, Rate, Pauses, Emphasis	Visual Delivery: Gestures, Movement, Facial Expressions

### My Notes

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### KEY IDEAS AND DETAILS

When and how does the tone shift in the monologue?

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# Analyzing and Delivering a Shakespearean Monologue

## My Notes

7. Plan and rehearse a choral reading of the monologue. Include some of the following techniques to enhance the monologue:

- Read some lines as a group, some with a partner, and some alone.
- Use pantomime and gestures to enhance visual delivery.
- Deliver lines fluently with appropriate vocal delivery.

8. After observing several choral readings, reflect on the different interpretations. Which ones were effective, and why? How did seeing and hearing the monologue help you understand Shakespeare's language?

9. What are some visual and vocal techniques that you might use in an oral presentation?

## Check Your Understanding

Think back to the monologues presented in the first part of the unit and the choral reading of the scene from Shakespeare. How were they different, and how were they alike? What visual and vocal techniques did you observe, and how were they effective in communicating meaning to an audience?

## Learning Targets

- Annotate a dialogue by paraphrasing lines.
- Plan and rehearse a performance that communicates meaning to an audience through vocal and visual delivery.

## Before Reading

1. Play the following drama game with a small group or with a partner:  
*Have one student act as the silent “athlete” while the other student is the “commentator.” The athlete should pantomime playing a sport while the commentator describes the action. Both students will have to respond to each other’s choices: for example, if the athlete falls down, the commentator should make up a reason why; likewise, if the commentator describes a ball flying at the athlete’s face, the athlete should react.*
2. What kind of vocal and visual delivery would you expect from a character who has just washed up onshore after a terrible shipwreck?

## During Reading

3. Mark the text of the **dialogue** on the next page by paraphrasing each sentence in plain English.
4. Conduct an oral reading with a small group, reading your paraphrases first, then the original text.
5. Once you have chosen roles, go back and annotate each of your character’s lines with notes for vocal and visual delivery.

adapted from  
**Twelfth Night,**  
Act 1, Scene 2

by William Shakespeare

**Viola:** What country, friends, is this?

**Captain:** This is Illyria, lady.

**Viola:** And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drown’d: what think you, sailors?

**Captain:** To comfort you with chance,  
Assure yourself, after our ship did split,  
I saw your brother bind himself

**LEARNING STRATEGIES:**  
Drama Games, Paraphrasing,  
Marking the Text, Oral  
Reading, Rereading,  
Discussion Groups, Rehearsal

### My Notes

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### Literary Terms

A **dialogue** is a conversation between two characters in a play.

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**KEY IDEAS AND DETAILS**  
*Elysium* in Greek mythology refers to a heavenly afterlife. What does Viola think happened to her brother?

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# Acting for Understanding

## My Notes

### KEY IDEAS AND DETAILS

What do you think the Captain means by “’twas fresh in murmur” that Orsino loves Olivia?

To a strong mast that lived upon the sea.

**Viola:** For saying so, there’s gold:

Know’st thou this country?

**Captain:** Ay, madam, well; for I was bred and born

Not three hours’ travel from this very place.

**Viola:** Who governs here?

**Captain:** A noble duke, in nature as in name.

**Viola:** What is the name?

**Captain:** Orsino.

**Viola:** Orsino! I have heard my father name him:

He was a bachelor then.

**Captain:** And so is now, or was so very late;

For but a month ago I went from hence,

And then ‘twas fresh in murmur

That he did seek the love of fair Olivia.

**Viola:** I prithee, and I’ll pay thee bounteously,

Conceal me what I am, and be my aid

For such disguise as haply shall become

The form of my intent. I’ll serve this duke.

**Captain:** Be you his servant, and your mute I’ll be:

When my tongue blabs, then let mine eyes not see.

**Viola:** I thank thee: lead me on.

## After Reading

### Check Your Understanding

6. Perform the dialogue with at least three different people who prepared the other character’s lines.
7. Reflect on the effectiveness of your own and other students’ delivery. What aspects of the performances would help communicate meaning to an audience?



# Interpreting Character in Performance

## My Notes

### KEY IDEAS AND DETAILS

How does Orsino's physical description of Cesario reveal that Viola's disguise is not completely successful?

## Dialogue 1

adapted from

# *Twelfth Night,*

## Act 1, Scene 4

by William Shakespeare

**Viola** (*disguised as the servant Cesario, speaking to herself*):

If the duke continue these favours towards you,  
Cesario, you are like to be much advanced: he hath  
known you but three days, and already you are no stranger.  
Here comes the count. (*Enter DUKE ORSINO*)

**Duke Orsino:** Who saw Cesario, ho?

**Viola:** On your attendance, my lord; here.

**Duke Orsino:** Cesario, Thou know'st no less but all; I have unclasp'd  
To thee the book even of my secret soul:  
Therefore, good youth, address thy gait unto her;  
Be not denied access, stand at her doors,  
And tell them, there thy fixed foot shall grow  
Till thou have audience.

**Viola:** Sure, my noble lord,  
If she be so abandon'd to her sorrow  
As it is spoke, she never will admit me.

**Duke Orsino:** Be clamorous and leap all civil bounds  
Rather than make unprofit'd return.

**Viola:** Say I do speak with her, my lord, what then?

**Duke Orsino:** O, then unfold the passion of my love,  
Surprise her with discourse of my dear faith:  
It shall become thee well to act my woes;  
She will attend it better in thy youth  
Than in a nuncio's of more grave aspect.

**Viola:** I think not so, my lord.

**Duke Orsino:** Dear lad, believe it;  
For they shall yet belie thy happy years,  
That say thou art a man: Diana's lip  
Is not more smooth and rubious; thy small pipe  
Is as the maiden's organ, shrill and sound,  
And all is semblative a woman's part.  
I know thy constellation is right apt for this affair.

**Viola:** I'll do my best  
To woo your lady:  
(*Aside*) yet, a barful strife!  
Who'er I woo, myself would be his wife.



Dialogue 2

adapted from  
**Twelfth Night,**  
Act 1, Scene 5

by William Shakespeare

**Olivia** (*to herself*): Give me my veil. Come, throw it o'er my face.

**Viola**: Are you the lady of the house?

**Olivia**: If I do not usurp myself, I am.

**Viola**: Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. I will on with my speech in your praise, and then show you the heart of my message.

**Olivia**: Come to what is important in't: I forgive you the praise.

**Viola**: Alas, I took great pains to study it, and 'tis poetical.

**Olivia**: It is the more like to be feigned: I pray you, if you have reason, be brief. Speak your office.

**Viola**: Good madam, let me see your face.

**Olivia**: We will draw the curtain and show you the picture. Look you, sir, is't not well done? (*Unveiling*)

**Viola**: Lady, you are the cruell'st she alive, If you will lead these graces to the grave And leave the world no copy.

**Olivia**: Were you sent hither to praise me?

**Viola**: I see you what you are, you are too proud; But, my lord and master loves you.

**Olivia**: Your lord does know my mind; I cannot love him: He might have took his answer long ago. I cannot love him: let him send no more; Unless, perchance, you come to me again.

**Viola**: Farewell, fair cruelty. (*Exits*)

**Olivia**: Thy tongue, thy face, thy limbs, actions and spirit, Do give thee five-fold blazon. How now! Even so quickly may one catch the plague? Methinks I feel this youth's perfections With an invisible and subtle stealth To creep in at mine eyes. Well, let it be.

My Notes

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KEY IDEAS AND DETAILS

Why do you think Olivia throws a veil over her face?

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KEY IDEAS AND DETAILS

Why does Viola think that Olivia is "too proud"?

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# Interpreting Character in Performance

## ACADEMIC VOCABULARY

A **representation** is a verbal or visual portrait of something or someone. The stem of this word, *represent*, is commonly used to describe a lawyer acting for a client. In a court case, you might hear a judge ask whether a defendant has representation.

## My Notes

### After Reading

7. Work with your group to create a visual **representation** of your character from the dialogue. Draw a stick figure or outline, and annotate the image with words and other images to describe your character. Add significant quotes from your dialogue and any information that you have from the role-playing in Activity 4.12.

Visual Representation of My Character:

8. Meet with your original partner to rehearse your dialogue together. Perform your dialogue for at least one other group who rehearsed a different dialogue.

### Check Your Understanding

**Expository Writing Prompt:** Explain how you used vocal and visual delivery to interpret your character in a performance. Be sure to:

- Identify specific character traits that your character possesses.
- Provide textual evidence of characterization: thoughts, appearance, emotions, and actions.
- Explain how you portrayed the character in your performance.



# Comparing Film and Text

## My Notes

### KEY IDEAS AND DETAILS

What is Viola's response to Orsino's accusation about female love?

adapted from

## *Twelfth Night,*

### Act 2, Scene 4

by William Shakespeare

**Duke Orsino:** Once more, Cesario,  
Get thee to yond same sovereign cruelty.

**Viola:** But if she cannot love you, sir?

**Duke Orsino:** I cannot be so answer'd.

**Viola:** Sooth, but you must.  
Say that some lady, as perhaps there is,  
Hath for your love a great a pang of heart  
As you have for Olivia: you cannot love her;  
You tell her so; must she not then be answer'd?

**Duke Orsino:** There is no woman's sides  
Can bide the beating of so strong a passion  
As love doth give my heart; no woman's heart  
So big, to hold so much; make no compare  
Between that love a woman can bear me  
And that I owe Olivia.

**Viola:** Ay, but I know—

**Duke Orsino:** What dost thou know?

**Viola:** Too well what love women to men may owe:  
In faith, they are as true of heart as we.  
My father had a daughter loved a man,  
As it might be, perhaps, were I a woman,  
I should your lordship.

**Duke Orsino:** And what's her history?

**Viola:** A blank, my lord. She never told her love,  
But let concealment, like a worm i' the bud,  
Feed on her damask cheek: she pined in thought,  
Smiling at grief. Was not this love indeed?  
We men may say more, swear more: but indeed  
Our shows are more than will; for still we prove  
Much in our vows, but little in our love.

**Duke Orsino:** But died thy sister of her love, my boy?

**Viola:** I am all the daughters of my father's house,  
And all the brothers too: and yet I know not.

# adapted from *Twelfth Night*, Act 3, Scene 1

by William Shakespeare

**Olivia:** What might you think?  
Have you not set mine honour at the stake.

**Viola:** I pity you.

**Olivia:** That's a degree to love.

**Viola:** No, not a grize; for 'tis a vulgar proof,  
That very oft we pity enemies.

**Olivia:** Why, then, methinks 'tis time to smile again. (*Clock strikes*)  
The clock upbraids me with the waste of time.  
Be not afraid, good youth, I will not have you:  
There lies your way, due west.

**Viola:** Then westward-ho! Grace and good disposition  
Attend your ladyship!  
You'll nothing, madam, to my lord by me?

**Olivia:** Stay, I prithee, tell me what thou thinkest of me.

**Viola:** That you do think you are not what you are.

**Olivia:** If I think so, I think the same of you.

**Viola:** Then think you right: I am not what I am.

**Olivia:** I would you were as I would have you be!

**Viola:** Would it be better, madam, than I am?  
I wish it might, for now I am your fool.

**Olivia:** O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip!  
Cesario, by the roses of the spring,  
By maidhood, honour, truth and every thing,  
I love thee so, that, maugre all thy pride,  
Nor wit nor reason can my passion hide.

**Viola:** By innocence I swear, and by my youth  
I have one heart, one bosom and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.  
And so adieu, good madam: never more  
Will I my master's tears to you deplore.

## My Notes

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### KEY IDEAS AND DETAILS

Why does Viola say that pity is not a kind of love?

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### KEY IDEAS AND DETAILS

What hints does Viola give Olivia that she is not really a man?

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## Learning Target

- Plan and rehearse a scene with stage movement and character interaction.

## Before Reading

1. What does the play *Twelfth Night* have to do with the theme of choices? What important choices have different characters made so far? What do you think Shakespeare is saying about the role choice plays when two people fall in love?

2. Consider the film scenes that you viewed in the previous activity. How would these scenes have been different on a stage? How does a stage limit the choices actors have in terms of how they move and position their bodies?

3. Review the image of the stage diagram on the following page. Note that **stage directions** are always from the actor's perspective. You learned in Activity 4.3 that stage directions are the instructions to actors in a drama script. In a small group, practice using and following stage directions by taking turns playing director and calling out directions to the actors, such as "Viola, move downstage left" or "Orsino, enter stage right."

## During Reading

4. Mark the text of the following scene for any clues about how the characters might move onstage. Use the margin to take notes on ideas you have for how they would be interacting with each other.
5. Using the image of the stage **diagram** as a guide, work with a small group to annotate the scene with stage directions. Note that there are actually two scenes, so decide how the characters will enter and exit each scene. Sketch a plan on the graphic organizer, using arrows to indicate movement.

### LEARNING STRATEGIES:

Summarizing, Diffusing, Marking the Text, Brainstorming, Rereading, Discussion Groups, Rehearsal

### My Notes

### Literary Terms

**Stage directions** are the instructions an author places in a script to tell the actors how to perform a scene. Stage directions often include telling actors which area of the stage to enter or exit from, where to stand, and the like."

### ACADEMIC VOCABULARY

**Diagram** has many different meanings. It can be a verb and a noun; in this case it is used to describe a kind of pictorial representation.





adapted from  
***Twelfth Night***,  
 Act 4, Scenes 1–2

by William Shakespeare

**Olivia:** Be not offended, dear Cesario. I prithee, gentle friend,  
Go with me to my house. Do not deny.

**Sebastian:** What relish is in this? how runs the stream?  
Or I am mad, or else this is a dream:  
Let fancy still my sense in Lethe steep;  
If it be thus to dream, still let me sleep!

**Olivia:** Nay, come, I prithee; would thou'ldst be ruled by me!

**Sebastian:** Madam, I will.

**Olivia:** O, say so, and so be!

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**Sebastian:** This is the air; that is the glorious sun;  
This pearl she gave me, I do feel't and see't;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness.  
For though my soul disputes well with my sense,  
That this may be some error, but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad  
Or else the lady's mad; there's something in't  
That is deceivable. But here the lady comes.

**Olivia:** Blame not this haste of mine. If you mean well,  
Now go with me and with this holy man  
Into the chantry by: there, before him,  
And underneath that consecrated roof,  
Plight me the full assurance of your faith;  
That my most jealous and too doubtful soul  
May live at peace. He shall conceal it  
Whiles you are willing it shall come to note,  
What time we will our celebration keep  
According to my birth. What do you say?

**Sebastian:** I'll follow this good man, and go with you;  
And, having sworn truth, ever will be true.

**Olivia:** Then lead the way, good father; and heavens so shine,  
That they may fairly note this act of mine!

My Notes

KEY IDEAS AND DETAILS

What are the possible explanations Sebastian comes up with for Olivia's love for him?

# Stage Directions

## My Notes

### After Reading

6. Rehearse the scene, revising the stage directions as needed. Remember to do the following:

- Always face the audience: when two characters are having a conversation, they should stand at an angle toward the audience.
- Use physical interactions between the characters, such as linking arms or shaking hands.
- Respond with appropriate facial expressions and gestures while the other character is speaking.

7. Perform your scene for at least two other groups. Give each other feedback on the effectiveness of each performance's staging and movement. Make notes here on feedback you want to give.

Group Performance Feedback:

### Check Your Understanding

Write a brief description of what you need to do to prepare for presenting a scene. Include the things you have learned to do to enhance a performance, such as analyzing a character, considering elements of visual and vocal delivery, and planning the staging (props, etc.).

## Learning Target

- Create a performance plan that includes theatrical elements.

## Before Reading

1. As you view the film clip, take notes on the theatrical elements used by the filmmakers.

### LEARNING STRATEGIES:

Summarizing, Diffusing,  
Marking the Text,  
Brainstorming, Rereading,  
Discussion Groups, Rehearsal

Theatrical Elements	Effect on the Scene
Masks/Costuming:	
Set Design/Setting	
Props	
Music	

### My Notes

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# Exploring Theatrical Elements

## My Notes

### KEY IDEAS AND DETAILS

How do Olivia, Viola, and Orsino represent a perfect love triangle?

### KEY IDEAS AND DETAILS

How does Viola respond to Orsino's threats to kill her just to get back at Olivia?

## During Reading

2. Annotate the scene with ideas for how you could use theatrical elements if you were performing this scene in class. Consider the following:

- What kinds of costumes could you create out of clothing that you already own?
- What could you draw or collect to create a setting?
- What props could you create or assemble?
- What songs do you know of that capture the emotions in your scene?

## from *Twelfth Night*, Act 5, Scene 1

by William Shakespeare

**Duke Orsino:** Here comes the countess: now heaven walks on earth.

**Olivia:** What would my lord, but that he may not have,  
Wherein Olivia may seem serviceable?  
Cesario, you do not keep promise with me.

**Viola:** Madam!

**Duke Orsino:** Gracious Olivia,—

**Olivia:** What do you say, Cesario? Good my lord,—

**Viola:** My lord would speak; my duty hushes me.

**Olivia:** If it be aught to the old tune, my lord,  
It is as fat and fulsome to mine ear  
As howling after music.

**Duke Orsino:** Still so cruel?

**Olivia:** Still so constant, lord.

**Duke Orsino:** What, to perverseness? you uncivil lady,  
What shall I do?

**Olivia:** Even what it please my lord, that shall become him.

**Duke Orsino:** Why should I not, had I the heart to do it,  
Kill what I love?

Come, boy, with me; my thoughts are ripe in mischief:  
I'll sacrifice the lamb that I do love,  
To spite a raven's heart within a dove.

**Viola:** And I, most jocund, apt and willingly,  
To do you rest, a thousand deaths would die.

**Olivia:** Where goes Cesario?

**Viola:** After him I love

More than I love these eyes, more than my life,  
More, by all mores, than e'er I shall love wife.

**Olivia:** Ay me, detested! how am I beguiled!

**Viola:** Who does beguile you? who does do you wrong?

**Olivia:** Hast thou forgot thyself? is it so long?  
Call forth the holy father.

**Duke Orsino:** Come, away!

**Olivia:** Whither, my lord? Cesario, husband, stay.

**Duke Orsino:** Husband!

**Olivia:** Ay, husband: can he that deny?

**Duke Orsino:** Her husband, sirrah!

**Viola:** No, my lord, not I.

**Olivia:** Fear not, Cesario; take thy fortunes up:  
A contract of eternal bond of love.

**Duke Orsino:** O thou dissembling cub!  
Farewell, and take her; but direct thy feet  
Where thou and I henceforth may never meet.

**Viola:** My lord, I do protest—

**Olivia:** O, do not swear!  
Hold little faith, though thou hast too much fear. (*Enter Sebastian*)

**Sebastian:** Pardon me, sweet one, even for the vows  
We made each other but so late ago.

**Duke Orsino:** One face, one voice, one habit, and two persons,  
A natural perspective, that is and is not!  
How have you made division of yourself?  
An apple, cleft in two, is not more twin  
Than these two creatures.

**Olivia:** Most wonderful!

**Sebastian:** Do I stand there? I never had a brother;  
I had a sister,  
Whom the blind waves and surges have devour'd.  
Of charity, what kin are you to me?  
What countryman? what name? what parentage?

**Viola:** Of Messaline: Sebastian was my father;  
Such a Sebastian was my brother too,  
So went he suited to his watery tomb.

My Notes

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KEY IDEAS AND DETAILS

Why does Olivia think  
Cesario is afraid?

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KEY IDEAS AND DETAILS

How do Orsino and Olivia  
react to Sebastian's  
appearance?

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# Exploring Theatrical Elements

## My Notes

### KEY IDEAS AND DETAILS

Why do you think it takes Viola and Sebastian so long to accept each other's identity?

### KEY IDEAS AND DETAILS

How does Orsino respond to finding out about Viola's disguise?

**Sebastian:** Were you a woman, as the rest goes even,  
I should my tears let fall upon your cheek,  
And say 'Thrice-welcome, drowned Viola!'

**Viola:** My father had a mole upon his brow.

**Sebastian:** And so had mine.

**Viola:** And died that day when Viola from her birth  
Had number'd thirteen years.

**Sebastian:** O, that record is lively in my soul!  
He finished indeed his mortal act  
That day that made my sister thirteen years.

**Viola:** If nothing lets to make us happy both  
But this my masculine usurp'd attire,  
I'll bring you to a captain in this town,  
Where lie my maiden weeds; by whose gentle help  
I was preserved to serve this noble count.

**Sebastian** (*To Olivia*): So comes it, lady, you have been mistook:  
You would have been contracted to a maid;  
Nor are you therein, by my life, deceived,  
You are betroth'd both to a maid and man.

**Duke Orsino:** Be not amazed; right noble is his blood.  
If this be so, as yet the glass seems true,  
I shall have share in this most happy wreck. (*To Viola*)  
Boy, thou hast said to me a thousand times  
Thou never shouldst love woman like to me.

**Viola:** And all those sayings will I overswear.

**Duke Orsino:** Give me thy hand;  
And let me see thee in thy woman's weeds.

**Viola:** The captain that did bring me first on shore  
Hath my maid's garments.

**Duke Orsino:** Your master quits you;  
And since you call'd me master for so long,  
Here is my hand: you shall from this time be  
Your master's mistress. Cesario, come;  
For so you shall be, while you are a man;  
But when in other habits you are seen,  
Orsino's mistress and his fancy's queen.

## After Reading

3. With a partner, select one of the dialogues from the previous activities. Begin your performance plan by brainstorming and annotating the scene for theatrical elements.



# Performing a Shakespearean Dialogue

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The performance</p> <ul style="list-style-type: none"> <li>delivers an insightful interpretation, and meaning is cleverly communicated through tone, pauses, volume, facial expressions, movements, and gestures</li> <li>includes several theatrical elements that expand meaning for the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>delivers an effective interpretation, and meaning is communicated through tone, pauses, volume, facial expressions, movements, and gestures</li> <li>includes one or more theatrical elements.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>delivers an acceptable interpretation, but meaning is not clearly communicated through tone, pauses, volume, facial expressions, movements, or gestures</li> <li>includes a theatrical element, but it does not enhance the presentation.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>delivers an unclear interpretation, and meaning is confused through inappropriate or inadequate tone, pauses, volume, facial expressions, movements, or gestures</li> <li>includes no theatrical elements.</li> </ul>
<b>Structure</b>	<p>The performance</p> <ul style="list-style-type: none"> <li>includes detailed scene annotations with performance notes and a creative plan for the performance</li> <li>notes show excellent evidence of listening to and evaluating peer performances</li> <li>reflection demonstrates insightful commentary on strengths, challenges, growth, and evaluation of performances.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>includes an annotated scene with performance notes and a plan for the performance</li> <li>notes show adequate evidence of listening to and evaluating peer performances</li> <li>reflection demonstrates adequate commentary on strengths, challenges, growth, and evaluation of performances.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>includes some scene annotations with some performance notes and elements of a plan for the performance</li> <li>notes show some evidence of listening to and evaluating peer performances</li> <li>reflection demonstrates little commentary on strengths, challenges, growth, and evaluation of performances.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>includes few annotations and/or little planning for the performance</li> <li>notes are missing or show little evidence of listening to and evaluating peer performances</li> <li>reflection is missing or includes little or no commentary on strengths, challenges, growth, and evaluation of performances.</li> </ul>
<b>Use of Language</b>	<p>The performance</p> <ul style="list-style-type: none"> <li>uses language that delivers a faithful and dramatic representation through visual and vocal delivery</li> <li>effectively communicates meaning for the audience through gestures, inflection, volume, and pitch.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>uses language that delivers a faithful representation with effective visual and vocal delivery</li> <li>adequately communicates meaning for the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>includes mispronunciations, mumbled words, and/or language that does not correctly represent the scene</li> <li>does not adequately communicate meaning for the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>does not include significant parts of the scene and/or shows unclear vocal delivery</li> <li>does not communicate meaning for the audience.</li> </ul>