

Wednesday Handouts

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Alliteration

A definition

The repetition in adjacent or closely connected words with the same consonant sound, normally in stressed syllables

Purposes

- 1 to call attention to specific words

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." —Martin Luther King, Jr.

- 2 to create a pleasant, rhythmic effect

"We saw the sea sound sing, we heard the salt sheet tell." —Dylan Thomas

- 3 to add to a mood by repeating, among others,

- soft, melodious sounds to help create a calm, peaceful, or dignified mood

"A moist young moon hung above the mist of a neighboring meadow." —Vladimir Nabokov

- harsh, hard sound for an excited or tense mood

"Step forward, Tin Man. You dare to come to me for a heart, do you? You clinking, clanking, clattering collection of caliginous junk...And you, Scarecrow, have the effrontery to ask for a brain! You billowing bale of bovine fodder!" —The Wizard of Oz

- 4 to make a phrase more easily memorable, often for marketing:

PayPal, Krispy Kreme, Chuckee Cheese's, Best Buy, Pittsburgh Pirates, Pittsburgh Penguins

Practice

- 1 Write an alliterative phrase about a snake. Include three or four words beginning with the /s/ sound so that the phrase simulates the sound of a hissing snake. The words themselves need not have any relation to snakes. Shakespeare creates that sound in the opening of his Sonnet 146, a poem about his soul:

Poor soul, the center of my sinful earth,

- 2 Write an alliterative phrase each for two of the following. You do not need to use the word here in your phrase.

rain

a noisy car

wind

a musical instrument

shoes or footsteps

bells in a tower



P R O S O D Y

THE FOOT	The foot is measured according to the number of its stressed and unstressed syllables. The stressed syllables are marked with an acute accent (') or a prime mark (') and the unstressed syllables with a small superscript line (¯), a small “x,” a superscript degree symbol (°) or a short accent mark, or “breve” (˘). A virgule (/) can be used to separate feet in a line.			
	Iamb	iambic	(- ')	to-DÁY
	Trochee	trochaic	(' -)	BRÓ-ther
	Anapest	anapestic	(- - ')	in-ter-CÉDE
	Dactyl	dactyllic	(' - -)	YÉS-ter-day
	Spondee	spondaic	(' ')	ÓH, NÓ
	Pyrric	pyrric	(- -)	...of a...
	(Amphibrach)	(amphibrachic)	(- ' -)	chi-CÁ-go
	(Bacchus)	(bacchic)	(- ' ')	a BRÁND NÉW car
	(Amphímacer)	(amphímacratic ?)	(' - ')	LÓVE is BÉST
METRICAL FEET	One	Monómeter	“Thus I”	
	Two	Dímeter	“Rich the treasure”	
	Three	Trímeter	“A sword, a horse, a shield”	
	Four	Tetrámeter	“And in his anger now he rides”	
	Five	Pentámeter	“Draw forth thy sword, thou mighty man-at-arms”	
	Six	Hexámeter	“His foes have slain themselves, with whom he should contend.”	
	Seven	Heptámeter	“There's not a joy the world can give like that it takes away.”	
	Eight	Octámeter	“When I sit down to reason, think to take my stand nor swerve,”	
	Nine	Nonámeter	“Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,”	
SPECIAL NAMES	Heroic meter	Iambic pentameter		
	Long meter	Iambic tetrameter		
	Alexandrine	One line of iambic hexameter		
SCANSION	To SCAN a line is to divide it into its several feet, then to tell what kind of feet make up the line and how many of them there are, as in the descriptive names of Shakespeare and Chaucer's <i>iambic pentameter</i> .			

STANZAIC FORMS	<i>Name</i>	<i>Lines</i>	<i>Special rhymes / forms</i>
	Couplet	2	rhymes: aa (2 heroic lines = <i>heroic couplet</i>)
	Tercet	3	rhymes: aaa, aab, abb (<i>Terza rima</i> = aba bcb cdc, etc.)
	Quatrain	4	(<i>In Memoriam Stanza</i> = abba in iambic tetrameter)
	Quintain	5	(<i>Limerick</i> rhymes: aabba)
	Sestet	6	—
	Seven-line	7	(<i>Rime Royale</i> = ababbcc in iambic pentameter)
	Octet	8	(<i>Ottava Rima</i> = abababcc in iambic pentameter)
	Nine-line	9	(<i>Spencerian Stanza</i> = ababbcbcc in iambic pentameter; the final line is an Alexandrine)

Some fixed poetic forms

THE SONNET	<p>The sonnet consists of fourteen lines of iambic pentameter (in Romance languages, iambic hexameter)</p> <p>The English (Shakespearean) Sonnet is made up of three quatrains and a heroic couplet and rhymes abab cdcd efef gg</p> <p>The Italian (Petrarchan) Sonnet is made up of an octet and a sestet. It rhymes: abbaabba cdecde; in sonnets written in English, the last six rhymes may come in any order.</p>
THE SESTINA	<p>The sestina dates from the 12th century. Its 39 lines divide into six sestets and a three-line envoy. The same words that end the lines in the first sestet will end the lines in all the others in a different but prescribed order. Each stanza uses these ending words from the previous stanza in the order 6-1-5-2-4-3. All six words appear in the envoy, three of them at the end of a line.</p>
THE VILLANELLE	<p>The villanelle, a complex and rare form, is made up of 19 lines arranged in five tercets and a concluding quatrain. Line 1 must be repeated as lines 6, 12, and 18; line 3 must be repeated as lines 9, 15, and 19.</p>
THE BALLAD	<p>The ballad is made up of quatrains in which the second and fourth lines must rhyme and are generally trimetric; the first and third lines are normally tetrametric.</p>
TWO JAPANESE FORMS	<p>Syllables are counted instead of feet. The haiku is a three-line poem in which the first and third lines have five, the second, seven. The tanka is a five line poem in which the first and third lines have five, the other three, seven each. The haiku must contain a reference to a season.</p>

PROSODY PRACTICE

Putting them together:

Give the kind of foot, then the number of feet, using the conventional terminology.
For numbers 13-15, create (or recall) an example of the meter given.

<i>line</i>	<i>name</i>
1. The night is chill; the forest bare	
2. Sent them spinning down the gutter	
3. I will not eat them with a goat, I will not eat them on a boat I do not like green eggs and ham I do not like them, Sam-I-Am.	
4. In the glare of a scoreboard's last light	
5. You turn your face, but does it bring your heart?	
6. Romeo Montague, Juliet Capulet	
7. With torn and bleeding hearts we smile	
8. We wear the mask.	
9. Where lasting friendship seeds are sewn	
10. And those Power Puff Girls are in trouble again	
11. Because I could not stop for Death He kindly stopped for me The carriage held but just ourselves And Immortality. <i>(Emily Dickinson)</i>	
12. If we shadows have offended Think but this, and all is mended... <i>(Shakespeare)</i>	
13.	iambic pentameter
14.	trochaic tetrameter
15.	iambic trimeter

Peter Viereck: *Vale¹ from Carthage (Spring, 1944)*

I, now at Carthage.² He, shot dead at Rome.
 Shipmates last May. "And what if one of us,"
 I asked last May, in fun, in gentleness,
 "Wears doom, like dungarees, and doesn't know?"
 5 He laughed, "*Not see Times Square³ again?*" The foam,
 Feathering across that deck a year ago,
 Swept those five words—like seeds—beyond the seas
 Into his future. There they grew like trees;
 And as he passed them there next spring, they laid
 10 Upon his road of fire their sudden shade.
 Though he had always scraped his mess-kit pure
 And scrubbed redeemingly his barracks floor,
 Though all his buttons glowed their ritual-hymn
 Like cloudless moons to intercede for him,
 15 No furlough fluttered from the sky. He will
 Not see Times Square—he will not see—he will
 Not see Times
 change; at Carthage (while my friend,
 Living those words at Rome, screamed in the end)
 20 I saw an ancient Roman's tomb and read
 "*Vale*" in stone. Here two wars mix their dead:
 Roman, my shipmate's dream walks hand in hand
 With yours tonight ("New York again" and "Rome"),
 Like widowed sisters bearing water home
 25 On tired heads through hot Tunisian sand
 In good cool urns, and says, "I understand."
 Roman, you'll see your Forum Square no more;
 What's left but this to say of any war?

Directions: Read the poem carefully. Then answer fully and explicitly the following questions:

1. Is the structure of the three opening sentences justifiable in this particular poem? Give reasons for your answer.
2. Why do the three place names — Carthage, Rome, and Times Square — create the particular emotional effects present in this poem?
3. Interpret each of the following portions of the poem so as to show how it contributes to the effectiveness of the poem as a whole:
 - a. *Wears doom, like dungarees* (line 4);
 - b. *they laid*
Upon his road of fire their sudden shade (lines 9-10);
 - c. *No furlough fluttered from the sky* (line 15);
 - d. *Living these words* (line 19);
 - e. *Like widowed sisters* (line 24).
4. To whom does *I* refer in line 26? What is it that is understood?
5. To how much may *this* refer in the final line of the poem?

¹ *Vale* is the Latin word for farewell.

² Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.

³ Times Square is the bustling center of New York City—the theater district.



Poetry Response Assignment

Students sometimes cringe when they learn that a major focus of this course is poetry.

As children most of you loved poetry, reciting nursery rhymes and chanting limericks. What happened? We don't have the answer, but one of our goals this year will be to rekindle your enthusiasm for and appreciation of poetry.

Laurence Perrine suggests, "People have read poetry or listened to it or recited it because they liked it, because it gave them enjoyment. But this is not the whole answer. Poetry in all ages has been regarded as important, not simply as one of several alternative forms of amusement, as one person might choose bowling, another, chess, and another, poetry. Rather, it has been regarded as something central to existence, something having unique value to the fully realized life, something that we are better off for having and without which we are spiritually impoverished."

John Ciardi writes, "Everyone who has an emotion and a language knows something about poetry. What he knows may not be much on an absolute scale, and it may not be organized within him in a useful way, but once he discovers the pleasure of poetry, he is likely to be surprised to discover how much he always knew without knowing he knew it. He may discover, somewhat as the character in the French play discovered to his amazement that he had been talking prose all his life, that he had been living poetry. Poetry, after all, is about life. Anyone who is alive and conscious must have some information about it."

This year we are approaching poetry two ways. We are studying some poems in class, learning about the tools and devices poets use in their craft, talking about what a poem means or how it made you feel, or seeking answers to questions we raised while reading or studying. We might call this our structured or formal study of poetry. But we are also studying poetry informally through poetry responses.

You will be writing responses about every two weeks. Please look closely at the list of dates to know when these responses are due. You will have a different list of poems each quarter. Your first job is to get to know them. To that end, you will read all the poems from the list at least once every week. Read them at different times, in different places, and in different moods. You will notice how the poems will reveal themselves to you over the weeks. Although you will respond on paper to only one poem for each assignment, you want to become acquainted with all the poems on the list.

For each assignment date, you will choose one poem from the list and write a response to that poem. These responses are to be a minimum of about 200 words, or the equal of one typed page. Place the response in "the box" at the beginning of class on the day it is due. Late poetry reactions do not receive credit.

You may approach this assignment several ways. Sometimes students write an analysis of the poem. They explain what is going on in the poem and relate what they think the theme is. Others begin with the theme and elaborate on that, while some apply the poem to themselves by relating a personal experience. Occasionally a student will write a response on one line from the poem. What you do with the response is up to you as long as you say something. Students who explain that they "could not understand the poem no matter how" they tried do not get credit. You will not like all the poems, but if you choose to write that you dislike a poem because of its content or style, support that with concrete detail.

*Adapted from Danny Lawrence;
Career Center, Winston-Salem, North Carolina*

Poems for Response: Second Quarter

Choose one of the following poems for each of the poetry responses. All are found in Meyer, *The Bedford Introduction to Literature*, 8th ed. on the indicated pages. Use a poem once only during the quarter. Write on one poem only for a poetry response.

Gwendolyn Brooks, "We Real Cool,"
p. 860

Randall Jarrell, "The Death of the Ball
Turret Gunner," p. 832

E. E. Cummings, "In Just—," p. 1034

John Donne, "Death, be not proud,"
p. 1058

Linda Pastan, "Pass/Fail," p. 1252

Robert Herrick, "To the Virgins, to Make
Much of Time," p. 842

Langston Hughes, "The Negro Speaks of
Rivers," p. 1162

Henry Reed, "Naming of Parts," 943

Theodore Roethke, "My Papa's Waltz,"
p. 999

Shakespeare, "When, in disgrace with
Fortune and men's eyes," p. 1344

Shelley, "Ozymandias," p. 1344

William Carlos Williams, "This Is Just to
Say," p. 1353

William Wordsworth, "The world is too
much with us," p. 1009

William Butler Yeats, "Sailing to
Byzantium," p. 1359

Due Dates

1	
2	
3	
4	
5	

6	
7	
8	
9	
10	

Poetry Response Student Log

	Date	Poem	Response
1	Wed 3 Oct	<i>Ozy</i>	<i>Personal, political</i>
2	Fri 12 Oct	<i>Africa</i>	<i>Political</i>
3	Wed 17 Oct	<i>Naming Parts</i>	<i>Political *</i>
4	Fri 26 Oct	<i>We Cool</i>	<i>Personal, structure</i>
5	Wed 31 Oct	L A T E	L A T E
			85
6	Wed 14 Nov	<i>Wild Swans</i>	<i>Analysis, personal</i>
7	Fri 23 Nov	<i>Belle Dame</i>	<i>Structure, analysis</i>
8	Wed 28 Nov	<i>In Just---</i>	<i>Mythology, fig. lang.</i>
9	Fri 7 Dec	<i>Golden Retrievals</i>	<i>Form, personal</i>
10	Wed 12 Dec	<i>Death not proud</i>	<i>Rhyme, meter</i>
11	Fri 21 Dec	<i>To the Virgins</i>	<i>Personal, humor, structure</i>
12	Wed 9 Jan	<i>That the Night Come</i>	<i>Scansion</i>
13	Fri 18 Jan	<i>the Forge</i>	<i>Comparison (theme)</i>
			100
14	Wed 6 Feb	<i>Out, Out</i>	<i>Theme, relates to AILDying</i>
15	Fri 15 Feb	<i>When I consider</i>	<i>Personal, thematic</i>
16	Wed 20 Feb	<i>When in disgrace</i>	<i>Political, personal</i>
17	Fri 29 Feb	<i>Birches</i>	<i>Comparison (Out out)</i>
18	Wed 5 Mar	<i>Fern Hill</i>	<i>Cultural, structure</i>
19	Fri 14 Mar	<i>Leda and the Swan</i>	<i>Compare (Wild swans), personal</i>
20	Wed 19 Mar	<i>Late Aubade</i>	<i>Diction, patterns</i>
21	Fri 28 Mar	<i>Mother 2 Son</i>	<i>Political, Theme, Personal</i>
22	Wed 2 Apr	<i>Song</i>	<i>'spacey' personal</i>
			100
23	Wed 16 Apr		
24	Fri 25 Apr		
25	Wed 30 Apr		

POETRY: COMPARISON & CONTRAST

Walt Whitman (1819–1892). Leaves of Grass. 1900.

Cavalry Crossing a Ford

A line in long array, where they wind betwixt green islands;
They take a serpentine course—their arms flash in the sun—Hark to the musical clank;
Behold the silvery river—in it the splashing horses, loitering, stop to drink;
Behold the brown-faced men—each group, each person, a picture—the negligent rest on the
saddles;

5 Some emerge on the opposite bank—others are just entering the ford—while,
Scarlet, and blue, and snowy white,
The guidon flags flutter gaily in the wind.

Herman Melville

The Night March

With banners furled and clarions mute,
An army passes in the night;
And beaming spears and helms salute
The dark with bright.

5 In silence deep the legions stream,
With open ranks, in order true;
Over boundless plains they stream and gleam
No chief in view!

Afar, in twinkling distance lost,
10 (So legends tell) he lonely wends
And back through all that shining host
His mandate sends.

Poetry Comparison

Read the two poems below carefully. Then write an essay in which you explain what characteristics of one poem make it better than the other. Refer specifically to details of both poems. Consider such elements as the relation of form to content, diction, imagery, and completeness of idea.

DEAD COUSIN

The little cousin now is dead,
His spirit's life is quenched;
For him let bitter tears be shed,
For him our hearts are wrenched.

His custom was around the home,
To romp and sing and play,
And with his faithful dog to roam
In meadows sweet and gay.

His father's hope, his mother's joy,
The last of noble kin,
The trump of death has called our boy
To leave a world of sin.

Mournfully jangles the funeral bell,
Dolefully knelling his death,
And soon within his gloomy cell,
He'll know nor light nor breath.

We lift a sad and solemn song
As he in earth is laid,
And pray he will not stay for long
In death's eternal shade.

DEAD BOY

The little cousin is dead, by foul subtraction,
A green bough from Virginia's aged tree
And none of the county kin like the transaction,
Nor some of the world of outer dark, like me.

A boy not beautiful, nor good, nor clever,
a black cloud full of storms too hot for keeping,
A sword beneath his mother's heart - yet never
Woman bewept her babe as this is weeping.

A pig with a pasty face, so I had said,
Squealing for cookies, kinned by poor pretense
With noble house. But the little man quite dead,
I see the forebears' antique lineaments.

The elder men have strode by the box of death
To the wide flag porch, and muttering low send round
The bruit of the day. O friendly waste of breath!
Their hearts are hurt with a deep dynastic wound.

He was pale and little, the foolish neighbors say;
The first fruits, saith the Preacher, the Lord hath taken;
But this was the old tree's late branch wrenched away,
Grieving the sapless limbs, the shorn and shaken.

Using TPCASTT for Analysis of Poetry

T	<i>Title</i>	What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words possess?		
P	<i>Paraphrase</i>	Translate the poem in your own words. What is the poem about?		
C	<i>Connotation</i>	What meaning does the poem have beyond the literal meaning? Fill in the chart below.		
		Form	Diction	Imagery
		Point of View	Details	Allusions
		Symbolism	Figurative Language	Other Devices (antithesis, apostrophe, sound devices, irony, oxymoron, paradox, pun, sarcasm, understatement)
A	<i>Attitude</i>	What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?		
S	<i>Shifts</i>	Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?		
T	<i>Title</i>	Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?		
T	<i>Theme</i>	List the subjects and the abstract ideas in the poem. Then determine the overall theme. What message is the author trying to convey? What lesson is being taught? The theme must be written in a complete sentence.		

D.U.C.A.T.S.

The "6 gold pieces" of writer's voice

Diction refers to a writer's (or speaker's) word choice with the following considerations:

- denotation / connotation
- degree of difficulty or complexity of a word
- monosyllabic / polysyllabic
- abstract / concrete
- euphony / cacophonous
- colloquial / formal / informal / technical
- tone of a word (the emotional charge a word carries)
- the *above* will often create a subtext for the text

Unity refers to the idea that all of the ideas in a written piece are relevant and appropriate to the focus. Some considerations:

- each claim (assertion, topic sentence) supports the thesis
- each piece of evidence is important and relevant to the focus of the paragraph or the piece of writing as a whole
- occasionally, a writer may choose to purposely violate the element of unity for a specific effect (some humorists / satirists will sometimes consciously do this)
- it is important to consider what has been omitted from a piece and examine the writer's intent in doing so

Coherence refers to the organization and logic of a piece of writing; some considerations include:

- precision and clarity in a thesis and supportive arguments
- the arguments ordered in the most effective way for the writer's intent
- the sentences and paragraphs "flow smoothly" for the reader; there should not be any abrupt leaps or gaps in the presentation of the ideas or story (unless the writer makes a conscious choice for a specific and appropriate effect)

Audience refers to the writer's awareness of who will be reading his or her piece of writing; some considerations are:

- Who are the targeted readers?
- How well informed are they on the subject? What does the writer want the reader to learn as a result of this piece?
- What first impression is created for the reader and how does the author's voice shape this first impression?
- How interested and attentive are they likely to be? Will they resist any of the ideas?
- What is the relationship between the writer and the reader? Employee to supervisor? Citizen to citizen? Expert to novice? Scholar to scholar? Student to teacher? Student to student?
- How much time will the reader be willing to spend reading?
- How sophisticated are the readers in regard to vocabulary and syntax?

Tone refers to a writer's ability to create an attitude toward the subject matter of a piece of writing. What does that attitude suggest about the author? The subject? What effect is produced by the writing and how is that effect produced? The tools a writer uses to create tone:

- Diction, Figurative language, Characterization, Plot, Theme, Structure

Syntax refers to the arrangement--the ordering, grouping, and placement--of words within a phrase, clause, or sentence. Some considerations:

- Type of sentence
- Length of sentence
- Subtle shifts or abrupt changes in sentence length or patterns
- Punctuation use
- Use of repetition
- Language patterns / rhythm / cadence

- How all of the above factors contribute to narrative pace
- The use of active and/or passive voice

S.O.A.P.S. Tone – Analyzing point of view

Speaker : Is there someone identified as the speaker? Can you make some assumptions about this person? What class does the author come from? What political bias can be inferred? What gender?

Occasion : What may have prompted the author to write this piece? What event led to its publication or development?

Audience : Does the speaker identify an audience? What assumptions can you make about the audience? Is it a mixed in terms of: race, politics, gender, social class, religion, etc.? Who was the document created for? Does the speaker use language that is specific for a unique audience? Does the speaker evoke: Nation? Liberty? God? History? Hell? Does the speaker allude to any particular time in history such as: Ancient Times? Industrial Revolution? World Wars? Vietnam?

Purpose : What is the speaker's purpose? In what ways does the author convey this message? What seems to be the emotional state of the speaker? How is the speaker trying to spark a reaction in the audience? What words or phrases show the speaker's tone? How is this document supposed to make you feel?

Subject : What is the subject of the piece? How do you know this? How has the subject been selected and presented by the author?

Tone : What is the author's attitude toward the subject? How is the writer's attitude revealed? The tools a writer uses to create are diction, figurative language, characterization, plot, theme, structure

S.O.A.P.S.Tone

(**S**ubject. **O**ccasion. **A**udience. **P**urpose.
Speaker. **T**one)

Subject	
Evidence (include quote)	
Occasion	Setting - Prompt -
Evidence (include quote)	
Audience	
Evidence (include quote)	
Purpose	
Evidence (include quote)	
Speaker	Who - Point-of-view -
Evidence (include quote)	
Tone	
Evidence (include quote)	

O.P.T.I.C.

Paying attention to the details is a habit that is a necessary part of effective analysis. As you analyze visual texts, including paintings, photographs, advertisements, maps, charts or graphs, the **OPTIC** strategy can help you construct meaning. As you examine a visual text, respond to each element:

Overview

Write a brief **overview** of the image: in one complete sentence, what is this image about?.

Parts

Key in on all of the **parts** by noting any details that seem important. This can be anything: color, figures, textures, scenery, groupings, shadings, patterns, numbers, etc.

Title / Text

Use the **title** to clarify the subject of the image. Consider both literal and metaphoric meanings. What does the title suggest? Is there any **text** in the image—a caption, or words in the image itself? What might this text suggest? What are the connotations?

Interrelationships

Discover the **interrelationships** in the image. How do the parts or pieces relate, both to one another and the image as a whole. Is there an evident perspective or point of view? What patterns do you see? How do the parts come together to reveal the artist's message?

Conclusion

Draw a **conclusion** about the meaning of the visual as a whole: think about what the artist, photographer, creator, or designer might be trying to capture and convey, and what ideas, arguments, or implications this image presents.

S.O.L.L.I.D.D.

Analyzing rhetorical elements & author's style

Syntax: Sentence structure

Organization: The structure of sections within a passage and as a whole. Movement in the passage between tones, ideas, defining literary/rhetorical strategies

Literary Devices: Metaphor, simile, personification, irony (situational, verbal and dramatic), hyperbole, allusion, alliteration, etc.

Levels of Discourse: Cultural levels of language act, with attendant traits (does the narrator's voice represent a particular social, political, or cultural viewpoint or perspective?)

Imagery: Deliberate vivid appeal to the audience's understanding through the five senses (visual, auditory, tactile, olfactory, gustatory)

Diction: Word choice and its denotative and connotative significance

Detail: Descriptive items selected for inclusion. Concrete aspects of the poem or passage. What is included; what is omitted

Ingredients

Poem:

- Title
- Speaker/Persona/Voice
- Structure (prosody, verse, stanza, poetic form)
- Theme (direct/implied)
- Figures of Speech
- Symbolism

Fiction/Novel:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing; fictional form)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (integral)
- Point of View (first/third; limited/omniscient; major/minor; reliable/näive; stream-of-consciousness)
- Figures of Speech
- Symbolism

Drama:

- Title
- Speaker
- Structure (plot elements, flashback, foreshadowing)
- Theme (direct/implied)
- Character (direct/indirect; flat/round; static/dynamic; foil; stereotype)
- Setting (staging, props, costumes)
- Figures of Speech
- Symbolism

Essay:

- Title
- Speaker
- Structure (thesis, introduction, evidence, conclusion; enumeration, chronological, compare/contrast. cause/effect)
- Purpose (inform, educate, persuade)
- Theme (direct/implied)
- Figures of Speech
- Rhetorical Devices
- Symbolism

P.A.T.T.R. For Analyzing Rhetoric

Purpose : Identify the author's purpose in writing; i.e., to persuade, to inform, to describe, to narrate. The writer may use one or all of three strategies --

- **pathos** (emotional appeal)
non-logical, senses, biases, prejudices, connotative language, euphemism, figurative language, friendly
- **logos** (logical appeal)
inductive deductive, syllogisms, enthymeme claims, evidence, testimony, quotes, facts, authority
- **ethos** (ethical appeal)
intelligence, virtue and good will; appeals to morals or prudence

Audience : Identify the author's intended audience, i.e., what readers would be more likely influenced and open to this writing.

Tone : Identify the author's attitude toward the subject and the audience, as expressed through devices like diction, imagery, details, language, and syntax. Be alert to the possibility of irony and satire.

Theme : Consider theme as an abstract concept coupled with an observation about life and human experience. Avoid theme statements that are too simplistic, judgmental, or moralizing, specific to the plot or characters of the particular writing, or include absolutes like *anyone, all, none, everything, everyone*.

Rhetorical devices : any device which persuades the audience to agree with the author

- **analogy**—making clear a concept by showing similarity to a more familiar concept
- **assertion**—suggestion for consideration as true or plausible
- **antithesis**—statement OPPOSED to another assertion
- **anticipate an objection**—addressing an objection before anyone else can raise the objection
- **concession**—an acknowledgement of objections to a proposal
- **direct address**—speaking directly to another
- **rebuttal**—final opposition to an assertion, disproving or refusing
- **red herring**—a statement that draws attention from the central issue
- **reduce to the absurd**—to show the foolishness of an argument
- **rhetorical question**—asking a question without desiring a response
- **specious reasoning**—having only apparent logic, not true logic but presented as such (see other side of handout)
- **under/over statement**—saying considerably more or less than a condition warrants, usually to be ironic

Logical Fallacies

Ad Homineum Fallacy — “to the man;” a person’s character is attacked instead of his argument

Ad Populum Fallacy — “to the crowd;” a misconception that a widespread occurrence of something is assumed to make it right or wrong

Bandwagon – threat of rejection is substituted for evidence, desire to conform to beliefs of a group

Begging the Question — assuming in a premise that which need to be proven

Biased Sample – conclusions drawn based upon a biased or prejudiced sample of evidence
Circular Reasoning — using two ideas to prove each other

Either/Or Fallacy — tendency to see an issue as having only two sides

False Analogy — making a misleading comparison between logically unconnected ideas

False Dilemma — committed when too few of the alternative are considered and all but one are assessed and deemed impossible or unacceptable

Guilt by Association – claim is rejected because disliked people accept the claim

Illogical Appeals to . . .

- Authority
- Belief
- Common Practice
- Consequences of a Belief
- Emotion
- Fear
- Flattery
- Novelty
- Pity
- Popularity
- Rudicule
- Spite
- Tradition

Loaded Words — using highly connotative words to describe favorably or unfavorably without justification

Non Sequitur — “it does not follow;” an inference or conclusion that does not follow from the established premises/evidence

Oversimplification — tendency to provide simple solutions to complex problems

Pedantry — narrow-minded, trivial scholarship or arbitrary adherence to rules and forms

Poisoning the Well – discrediting what a person might later claim by presenting unfavorable information in advance

Post Hoc. Ergo Propter Hoc. — “after this, therefore because of this;” assuming that an incident that precedes another is the cause of the second incident

Slippery Slope – an assertion that some event must inevitably follow without any argument for the inevitability of the consequences

Straw Man – when a person ignores a person’s actual position and substitutes a distorted, exaggerated, or misrepresented version of that position

S.T.A.A.RS.

- ★ **S Subject** (one word - literal subject)
- ★ **T Thematic Statement** (what the writer says about the subject up to this point - one complete sentence)
- ★ **A Attitude** (tone; what the writer feels about the subject - 3 tone words)
- ★ **A Audience** (To whom is the passage addressed?)
- ★ **R Rhetorical Strategies** (Choose one and cite it from the text)
- ★ **S** ↗

Rhetorical Strategies from which to Choose when Writing your STAARS

- ★ Diction - the specific words the writer uses and their connotations
- ★ Imagery - the way the writer uses the sense to create specific experiences (visual, auditory, olfactory, gustatory, tactile)
- ★ Language - formal or informal? The specific type of language style the writer selects (scientific, jargon, colloquial, slang, professional)
- ★ Irony - a use of language which involves an incongruity between what one would expect and what actually occurs
- ★ Metaphor - when an author makes a comparison between two unlike situations
- ★ Organization - the way the writer sets up his piece (a letter, a speech, enumeration of salient points)
- ★ Syntax - the sentence structure the writer chooses (includes punctuation, use of italics, spacing, complex and/or compound sentences, sentence length)
- ★ Allusion - when a writer refers to another situation (historical, mythical, biblical)
- ★ Symbol - when a word means more than what it is
- ★ Figurative Language - a way of saying one thing, yet meaning another. Several important ones are listed above. Others include personification, alliteration, simile, paradox, metonymy, hyperbole, understatement
- ★ Point of View - the perspective from which the story is told; first or third (limited, objective, omniscient)
- ★ Tone (attitude) - the way the author feels about the subject
- ★ Logos, pathos, and ethos - rhetorical strategies of logic, emotion, or ethics
- ★ Detail - the facts or examples a writer uses to prove his/her point
- ★ Satire - exaggeration of a situation to ridicule human folly

Remember - you can note the type of strategy a writer employs; however, unless you explain how that "tool" contributes to the meaning of the passage or novel, you might as well be naming parts of a horse. Don't just name - EXPLAIN!

Write a paragraph explaining how the rhetorical strategy you chose contributes to the meaning of the passage following the format below.

- ★ **T Thematic Statement** -- including a **TAG** (title, author, genre)
- ★ **E Evidence** -- incorporate quotations from the text in a sentence which restates what you will explain; do not quote an entire sentences from the text; find the integral part of the sentence
- the example of the literary element
- ★ **A Analysis** - explain how this strategy contributes to meaning of the overall passage
- ★ **R Response** - Your response (without using first person) to the passage

Example of a **STAARS** assignment from the essay "The Death of the Moth"

STAARS - "The Death of the Moth"

S -- the death of a moth
T -- the author's observation of a moth fighting to stay alive and its final death
A -- pensive, compassionate, solemn
A -- educated people
RS -- diction "pity" "helplessness" "animation" "extraordinary"

Virginia Woolf's philosophical essay "The Death of the Moth" pensively and compassionately describes the insignificant life of a moth and its struggle to beat a solemn death. In the essay, the author watches the "animation" of a moth and feels "pity" for its "helplessness" and its "extraordinary" struggle against death. The author's word choice of "animation" creates a feeling of life and energy. It implies the moth living life to its fullest capacity within the boundaries that it has. The author feels "pity" for this moth, explain her benevolence and elevating the moth above humanity. She respects the moth's hard struggle to stay alive which is something that most people are unaware of and find insignificant. The "extraordinary" struggle describes the remarkable and amazing fight the moth gives at the end, as death gets closer. This fills the author with compassion and respect. The essay describes the wonder of life and the unexpected events that change it and influence our views and emotions in our own lives.

**Ideas and handout from Diana Bjornson*

D.I.D.L.S. A mnemonic for literary analysis

Diction: the denotative and connotative meanings of words What words does the author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice?

- different words for the same thing often suggest different attitudes (happy vs. content vs. ecstatic)
- denotative vs. connotative (dead vs. passed away)
- concrete vs. abstract (able to perceive with 5 senses, tangible, vs. an idea or concept that exists in one's mind, intangible)
- monosyllabic vs. polysyllabic (Cats eat meat; felines are carnivorous animals.)
- simple vs. ornate
- positive vs. negative (slender vs. skinny, determined vs. stubborn)
- colloquial / informal / formal / technical
- cacophonous vs. euphonious (e.g., harsh sounding, raucous, croak **or** pleasant sounding, languid, murmur)

Images: Vivid appeals to understanding through the five senses – sight, sound, touch, taste, smell. (What images does the author use? What does he/she focus on in a sensory way? How do the kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? (NOTE: Images differ from detail in the degree to which they appeal to the senses. A farmer and a real estate developer would use different imagery to describe the same piece of land. Imagery would differ in a romantic vs. realistic description of the countryside.)

Details: Facts that are included or those that are omitted. What details does the author choose to include? What do they imply? What does the author choose to exclude? What are the connotations of the choice of details? (NOTE: Details are facts or fact-lets. They differ from images in that they don't have a strong sensory appeal. Hard Copy vs. CNN vs. NPR)

Language: The overall use of language such as formal, clinical, informal, slang What is the overall impression of the language the author uses? Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make sure you don't skip this step. Ambassador will speak differently than a cop or a kid.

Sentence Structure: How the author's use of sentence structure affects the reader What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there antithesis, chiasmus, parallel construction? What emotional impression do they leave? If we are talking about poetry, what is the meter? Is there a rhyme scheme? Long flowing sentences give us a different feeling than short choppy ones. If the narrator has awkward sentence structure, we might think he is uneducated or fearful. Sophisticated mature sentences might suggest artistic creativity.

So What?

DIDLS: The Key to TONE

DICTION:

- Laugh: guffaw, chuckle, titter, giggle, cackle, snicker, roar, chortle, guffaw, yuk
- Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending
- House: home, hut, shack, mansion, cabin, home, residence, dwelling, crib, domicile
- Old: mature, experienced, antique, relic, senior, ancient, elderly, senescent, venerable
- Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured, chubby, zaftig

IMAGES: The use of vivid descriptions or figures of speech that appeal to sensory experiences helps to create the author's *tone*.

- My mistress' eyes are nothing like the sun. (restrained)
- An old, mad, blind, despised, and dying king. (somber, candid)
- He clasps the crag with crooked hands. (dramatic)
- Love sets you going like a fat gold watch. (fanciful)
- Smiling, the boy fell dead. (shocking)

DETAILS: Details are most commonly the *facts* given by the author or speaker as support for the attitude or tone. The speaker's perspective shapes what details are given and which are not.

LANGUAGE: Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction. For example, an invitation to a wedding might use formal language, while a biology text would use scientific and clinical language.

- When I told Dad that I had goofed the exam, he blew his top. (slang)
- I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (turgid, pedantic)

SENTENCE STRUCTURE: How a sentence is constructed affects what the audience understands. Sentence structure affects *tone*.

- Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.
- Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.
- Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.
- The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.
- Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.

SHIFT IN TONE: Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:

- key words (but, yet, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

TONE

Tone is defined as the writer's or speaker's attitude toward the subject and the audience. Understanding tone in prose and poetry can be challenging because the reader doesn't have voice inflection to obscure or to carry meaning. Thus, an appreciation of word choice, details, imagery, and language all contribute to the understanding of tone. To misinterpret tone is to misinterpret meaning.

Angry	Sad	Sentimental	Afraid
Sharp	Cold	Fanciful	Detached
Upset	Urgent	Complimentary	Contemptuous
Silly	Joking	Condescending	Happy
Boring	Poignant	Sympathetic	Confused
Apologetic	Hollow	Childish	Humorous
Joyful	Peaceful	Horrific	Allusive
Mocking	Sarcastic	Sweet	Objective
Nostalgic	Vexed	Vibrant	Zealous
Tired	Frivolous	Irrelevant	Bitter
Audacious	Benevolent	Dreamy	Shocking
Seductive	Restrained	Somber	Candid
Proud	Giddy	Pitiful	Dramatic
Provocative	Didactic	Lugubrious	Sentimental

Students need to use dictionaries for definitions of the tone words listed above. Students need explicit dictionary meanings to establish subtle differences between tone words such as *emotional*, *sentimental*, and *lugubrious*, so that they can accurately comment on a work that appeals to the emotions, emphasizes emotion over reason, or becomes emotional to the point of being laughable. Keeping a list of precise tone words, and adding to it, sharpens students' articulation in stating tone.

From Menwith Hill Elementary/ High School Website
<http://www.mhil-ehs.eu.dodea.edu/didls.htm>

Ten Easy Lessons in How to Read Poetry... and Get Something Out of It

0. *Notice the title.*
1. *Find the sentences in the poem.* (They will not end at the ends of the lines.) Read them one at a time as sentences. Notice any that are questions.
2. *Underline the subject, verb, and object/complement* of each sentence. They may not come in “natural” order, so turn them around first.
3. *Locate the prepositions.* Put a check mark over them and bracket the prepositional phrases.
4. *Notice the “turning” words* (“but,” “so,” “yet”...) or the “turns” (or “shifts”). If no word is used to mark them. Mark an asterisk beside these.
5. *Look up words that you do not know,* keeping aware of both denotative and connotative meanings. Write a synonym above the word in the poem.
6. *Observe the shape of the poem;* the breaks between lines, the length of lines, the presence or absence of rhyme. Think about how these aspects help you notice the “sense” and the “turns.”
7. *Think about who is speaking this poem.* Is it spoken to someone in particular? (Check the title again.) Make some notes about your ideas.
8. *Look for words that may be used figuratively* (first similes, then metaphors). Circle them.
9. *Consider possible symbols*—things that might represent something more than just themselves. Make notes about your ideas.
10. *Explore for allusions*—things that refer to something outside the poem (Start with the Bible, myth and fairy tales, Shakespeare, history). Look them up if you need to. Take notes.

READ THE POEM AGAIN. It helps to read it aloud, but that is not allowed on the exam.
Now: Complete this sentence:

The poem, “___(title)___” by ___(poet)___ is about ___(topic)___, and it says **that** ___(theme)___.

Mikhail Lermontov
“The Sail” (1832)

A lone white sail shows for an instant
Where gleams the sea, an azure streak.
What left it in its homeland distant?
In alien parts what does it seek?
The billow play, the mast bends creaking,
The wind, impatient, moans and sighs...

It is not joy that it is seeking.
Nor is it happiness it flies.
The blue waves dance, they dance and tremble,
The sun’s bright rays caress the seas.
And yet for storm it begs, the revel,
As if in storm lurked calm and peace!

from Dixie Dellinger, 1985

The Sestina

Structure: Six stanzas of six lines
and a three-line envoy

The last word of the lines are the same six words in the following pattern:

So:

Stanza	1	2	3	4	5	6
Line						
1	1	6	3	5	4	2
2	2	1	6	3	5	4
3	3	5	4	2	1	6
4	4	2	1	6	3	5
5	5	4	2	1	6	3
6	6	3	5	4	2	1

Line:	becomes:
1	2
2	4
3	6
4	5
5	3
6	1

An example: Bishop's "Sestina"

Stanza	1	2	3	4	5	6
Line						
1	house	tears	child	almanac	stove	grandmother
2	grandmother	house	tears	child	almanac	stove
3	child	almanac	stove	grandmother	house	tears
4	stove	grandmother	house	tears	child	almanac
5	almanac	stove	grandmother	house	tears	child
6	tears	child	almanac	stove	grandmother	house

Form of the Villanelle:

A1 (refrain)	A	A
B	B	B
A2 (refrain)	A2 (refrain)	A2 (refrain)
A	A	A
B	B	B
A1 (refrain)	A1 (refrain)	A1
		A2 (refrain)

The poet can choose the meter, but a standard in English is iambic pentameter, five “feet” of two syllables, unaccented-accented. “Thus conscience does make cowards of us all.”

The key thing is to find a couplet that can be sustained and developed as the poem works itself out.

Dylan Thomas, “Do Not Go Gentle into That Good Night”

“Addressed to the poet’s father as he approached blindness and death. The relevant aspect of the relationship was Thomas’s profound respect for his father’s uncompromising independence of mind, now tamed by illness. In the face of strong emotion, the poet sets himself the task of mastering it in the difficult form of the villanelle. Five tercets are followed by a quatrain, with the first and last line of the stanza repeated alternately as the last line of the subsequent stanzas and gathered into a couplet at the end of the quatrain. And all this on only two rhymes. Thomas further compounds his difficulty by having each line contain 10 syllables”.

Dylan Thomas: Selected Poems Edited by Walford Davies, JM Dent & Sons Ltd, London, 1974 pp 131-

33

Questions 14-23. Read the following poem carefully before you choose your answers.

Sestina

September rain falls on the house.
In the failing light, the old grandmother
sits in the kitchen with the child
beside the Little Marvel Stove*,
5 reading the jokes from the almanac,
laughing and talking to hide her tears.

She thinks that her equinoctial tears
and the rain that beats on the roof of the
house
were both foretold by the almanac,
10 but only known to a grandmother.
The iron kettle sings on the stove.
She cuts some bread and says to the
child,

It's time for tea now; but the child
is watching the teakettle's small hard
tears
15 dance like mad on the hot black stove,
the way the rain must dance on the
house.
Tidying up, the old grandmother
hangs up the clever almanac

on its string. Birdlike, the almanac
20 hovers half open above the child,
hovers above the old grandmother
and her teacup full of dark brown tears.
She shivers and says she thinks the house
feels chilly, and puts more wood in the
stove.

25 *It was to be,* says the Marvel Stove.
I know what I know, says the almanac.
With crayons the child draws a rigid
house
and a winding pathway. Then the child
puts in a man with buttons like tears
30 and shows it proudly to the
grandmother.

But secretly, while the grandmother
busies herself about the stove,
the little moons fall down like tears
from between the pages of the almanac
35 into the flower bed the child
has carefully placed in the front of the
house.

Time to plant tears, says the almanac.
The grandmother sings to the marvelous
stove
and the child draws another inscrutable
house.

* Brand name of a wood- or coal-burning stove

14. The mood of the poem is best described as
 - (A) satiric
 - (B) suspenseful
 - (C) reproachful
 - (D) elegiac
 - (E) quizzical
15. In line 10, "known to" is best interpreted as
 - (A) imagined by
 - (B) intended for
 - (C) predicted by
 - (D) typified in
 - (E) experienced by
16. In line 19, "Birdlike" describes the
 - (A) markings on the pages of the almanac
 - (B) whimsicality of the almanac's sayings
 - (C) shape and movement of the almanac
 - (D) child's movements toward the almanac
 - (E) grandmother's movements toward the almanac
17. Between lines 24 and 25 and between lines :32 and 33, there is a shift from
 - (A) understatement to hyperbole
 - (B) realism to fantasy
 - (C) optimism to pessimism
 - (D) present events to recalled events
 - (E) formal diction to informal diction
18. The child's attitude is best described as one of
 - (A) anxious dismay
 - (B) feigned sympathy
 - (C) absorbed fascination
 - (D) silent remorse
 - (E) fretful boredom
19. All of the following appear to shed tears or be filled with tears EXCEPT the
 - (A) child
 - (B) teacup
 - (C) almanac
 - (D) teakettle
 - (E) grandmother
20. The grandmother and the child in the poem are portrayed primarily through descriptions of their
 - (A) actions
 - (B) thoughts
 - (C) conversation
 - (D) facial expressions
 - (E) physical characteristics
21. Throughout the poem, the imagery suggests that
 - (A) both nature and human beings are animated by similar forces
 - (B) most human activities have more lasting consequences than is commonly realized
 - (C) past events have little influence on activities of the present
 - (D) both natural and artificial creations are highly perishable
 - (E) the optimism of youth differs only slightly from the realism of age
22. Which of the following literary devices most significantly contributes to the unity of the poem?
 - (A) Use of internal rhyme
 - (B) Use of epigrammatic expressions
 - (C) Use of alliteration
 - (D) Repetition of key words
 - (E) Repetition of syntactic patterns
23. The poet's attitude toward the characters in the poem is best described as a combination of
 - (A) detachment and understanding
 - (B) disdain and curiosity
 - (C) envy and suspicion
 - (D) approval and amusement
 - (E) respect and resentment

AP English Lit & Comp: MC Practice Bishop, "Sestina"

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
14	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
15	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
18	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
19	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
22	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

Bishop, "Sestina"

MC Answers

- 13. D
- 14. D
- 15. B
- 16. C
- 17. B
- 18. C
- 19. A
- 20. A
- 21. A
- 22. D
- 23. A

THE EXPLICATION OF A POEM

An explication of a poem is a full-fledged analysis of the poem with the aim of arriving at the total meaning of the poem. The ‘total meaning’ is made up of many elements: the obvious sense of the words, the structure, the sounds, figures of speech, rhetorical devices, and the like. These elements are isolated for the purpose of analysis, but the critic must also relate them to each other and show how they work together to make the complex that is the poem. After critics have finished dissecting, they put the whole thing back together.

There is no single method of explication and no single best order for discussing the various elements. The following method and order are reasonable and will serve as a guide. Usually one ought to start with a statement which gives basic information: title and author of poem, its kind (lyric or narrative), possibly the date of composition, and briefly what the poem is about.

1. **Prose Statement.** What is the “prose sense” of the poem, the central idea expressed in a prose statement? If the poem is a narrative, this means a prose summary of the action. Make this prose statement concise; ordinarily it should be no more than two or three sentences.
2. **Theme.** What is the theme, that is, the universal idea behind the particular statement? (Example: “Portrait,” by e.e. cummings. The subject of the poem is the death of Buffalo Bill; a theme is that death claims all men, however glamorous.) The theme in good poetry is often suggested or implied; it is never merely asserted and versified. This theme is never directly stated, although it underlies the particulars which illustrate it. Not all poems have a theme; most have more than one, but an interpretation need focus on only one.
3. **Tone.** The tone is the writer's attitude toward this subject, his audience. Is the tone appropriate? How is it indicated by the diction? the meter? the rhyme? the rhythm? the stanza form? the choice of incident and imagery? the conventions? the overall pattern? What is the dramatic framework? Is the tone complex, or is there a combination of tones? Does the tone shift in the poem?
4. **Diction.** How appropriate is the diction for the subject? the theme? the tone? Is it formal, learned, homely, colloquial, a mixture? What about imagery? Is the whole poem one image? What is it? Do its various parts present separate images? What are they and how are they related? To what effect are images evoked? Is the diction concrete? abstract? Can the figurative images be translated into literal terms? What specific ideas do they embody? Are the images as a whole vivid? suggestive? What are the sources of the imagery; the poet's learning experience, the works of other poets, Nature, etc.? Does the poet rely largely on imagery or on general statement?
5. **Technical Judgments:**
 - a. **Form.** What is the form of the poem: ballad? dramatic monologue? ode? Is the form suitable for the subject and theme and tone? What is the stanza pattern? Is it appropriate? Inappropriate? neutral? Does the poem have unity and coherence?
 - b. **Structure.** Into what divisions of action or idea or mood is the poem divided? If it is a narrative poem, is it developed by scenes? What is the climax? Is the movement slow? rapid? Does it shift during the poem?
 - c. **Rhythm or meter.** Is it suitable to subject and theme? What is its relative importance to the poem as a whole? What metrical variations contribute to the effect?

- d. Rhyme. What is the rhyme scheme? What is the importance and effect of the rhyme? (This includes absence of rhyme, as in blank verse and free verse.)
 - e. Sound patterns. What other sound patterns contribute to the effect? What about alliteration? assonance? onomatopoeia? Are these devices used too obviously?
 - f. Figures of speech. What figures of speech are used and to what effect? Common figures of speech in poetry are simile, metaphor, personification, apostrophe, hyperbole.
 - g. Rhetorical devices. What rhetorical devices are used and to what effect? Some common rhetorical devices in poetry are repetition (sometimes in a refrain), balance, antithesis, paradox, irony.
 - h. Symbolism. Are there any symbols in the poem? What are they and how are they used? Are they familiar symbols, or more or less private to the poet? Are they used obviously or subtly? Does any obscurity result from the use of symbols? Is this offset by benefits, such as increased concentration, rich associations, a heightened emotional effect?
6. Intention or purpose. What do you determine to be the intention of the poet, judged from the above analysis? What is the purpose of the poem? This intention is perhaps usually conscious and explicit. It may, however, be unconscious and implicit. Use discretion in trying to determine the intention; some critics maintain that a reader may not presume to know a poet's intentions; that those who try are guilty of the "intentional fallacy."
 7. Flaws. What flaws are there in the poem, judging it from the poet's own intention and the standards it sets up for itself, which interfere with its complete effectiveness? What is the relative importance of these flaws?
 8. Biographical and historical information. Are any historical facts and biographical facts needed to explain the poem? Would these modify one's judgment of it? What about background? sources? personal experience? prevailing literary tastes and conventions? Is the poem completely free of these, standing on its own feet without reference to its "environment"?
 9. Extraneous factors. Are there any extraneous factors that, possibly, interfere with your judgment of the poem? That is, do you have any specific prejudices, specific enthusiasms? Are you inclined to be cynical? sentimental? hyper-critical? Are you annoyed by the restrictions of form? by the "undisciplined" quality of free verse?
 10. Final judgment. What is your final, reasoned, critical judgment of the poem as a whole?
- Note: An explication has value only if it is specific and detailed. Always support your judgments and generalizations by references to specific passages, lines, phrases, words in the poem, either quoted or designated by line numbers. Avoid, however, using so many quotes that your paper becomes a series of quotations strung together by transition sentences. At all times keep the reader's attention focused on your evaluation of the poem. The meaning of a poem can often be illuminated by appropriate reference to other poems by the same author or other authors.
- For an extended discussion, with numerous illustrations, of the explicating of poems, see Cleanth Brooks and Robert Penn Warren, *Understanding Poetry* (New York, 1950).

Adapted from materials developed by
Jack Williamson, Terri L. Cox

Team Poetry Lessons Some Guidelines

Topics:

Three teams will be assigned a poet: either Dickinson, Frost, or Hughes.

Four teams will be assigned a theme: either love and longing, teaching and learning, humor and satire, or 'Border Crossings.'

Poems:

Use the poems in *The Bedford Introduction to Literature, 8th ed.*

You may add one additional poem if you feel it necessary.

Secondary Sources:

Print:

- Use the critical material in the literature anthology.

Electronic:

- Begin with the widest group of Internet sites you can locate but at least ten, exclusive of encyclopedias and other general sites.
- From that group, select the three most helpful.

Presentation:

- Your group will give a short lesson on your poet. You will probably want to focus on two of the poems. You want the point of the lesson to be something more valuable than, say, Dickinson is swell. Find a focus. You will have 20-30 minutes, inclusive of any class discussion or questions you choose to include. Your grade will be penalized for every minute you go beyond 30.
- You are to include some sort of a visual aid along the way. It could be projected, drawn on the board, held up, posted.... you decide what will be most effective.

Written work:

- You will submit a lesson summary of about one side of one page.
- You will turn in as well a tidy list of the web sites your group found. Include the title and the URL for each.
- You will write an "AP-type" essay question that prompts writers to identify one or more techniques or devices your poet uses and to explain how the poet uses them to convey an element such as theme, character, tone, point of view, idea, setting, mood, or the like.
- The written work may be handwritten, printed, or submitted electronically.

Poetry: The Double Dactyl

The *higgledy-piggledy* is a fixed form of double dactyls.

- The first line is *higgledy-piggledy* or other rhyming nonsense.
- The second is a name.
- The fourth and eighth lines rhyme and consist of one dactyl followed by one stressed syllable. One line must be a single double dactyl word.

Some examples:

1: Room with a View

Higgledy-piggledy
Emily Dickinson
Looked out her front window
Struggling for breath,
Suffering slightly from
Agoraphobia:
“Think I’ll just stay in and
Write about Death.”

2

Higgledy-piggledy
Doctor D. Livingstone
Scottish explorer of
Note but of whom
Chiefly we know by the
Anticlimactical
Greeting by Stanley, who
Said “I presume.”

3

Higgledy Piggledy
Romeo Montague
Thought his love dead and so
Poisoned himself
Juliet, hasty but
Eschatological,
Died lest she leave him a-
Lone on the shelf.

4: Tact

“Patty cake, patty cake,
Marcus Antonius,
What do you think of the
African queen?”
“Gubernatorial
Duties require my
Presence in Egypt. Ya
Know what I mean?”

5: Double-Dactyl

Higgledy-Piggledy
Dactyls in dimeter,
Verse form with choriamb
(Masculine rhyme):
One sentence (two stanzas)
Hexasyllabically
Challenges poets who
Don’t have the time.

6: Titus

Higgledy-Piggledy
Titus Andronicus
Baking a dish forTa-
mora the Queen
Anthropophagically
Speaking a triumph, a
Three-star addition to
Nouvelle cuisine.

—Louisa Newlin

The Double Dactyl: Write Your Own

The *higgledy-piggledy* is a fixed form of double dactyls.

- The first line is “*Higgledy-piggledy*” or other rhyming nonsense.
- The second line is a name.
- The fourth and eighth lines rhyme and each consist of one dactyl followed by one stressed syllable.
- One line must be one single double dactyl word.

/	—	—	/	—	—

nonsense

/	—	—	/	—	—

proper name

/	—	—	/	—	—

/	—	—	/		

rhyme

/	—	—	/	—	—

/	—	—	/	—	—

/	—	—	/	—	—

/	—	—	/		

rhyme

Poems of the Fall...

Matthew Arnold

DOVER BEACH

The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits;--on the French coast the light
Gleams and is gone; the cliffs of England stand,
5 Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
10 Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.
15 Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
20 Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
25 Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
30 To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
35 And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Gerard Manley Hopkins

Spring and Fall to a young child

MÁRGARÉT, áre you grieving
Over Goldengrove unleaving?
Leáves, like the things of man, you
With your fresh thoughts care for, can you?
5 Áh! ás the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
10 Now no matter, child, the name:
Sórrów's spríngs áre the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
15 It is Margaret you mourn for.

John Keats
Ode to a Nightingale

MY heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
5 'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-wingèd Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
10 Singest of summer in full-throated ease.

O for a draught of vintage! that hath been
Cool'd a long age in the deep-delvèd earth,
Tasting of Flora and the country-green,
Dance, and Provençal song, and sunburnt mirth!
15 O for a beaker full of the warm South!
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stainèd mouth;
That I might drink, and leave the world unseen,
20 And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
25 Where palsy shakes a few, sad, last grey hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs;
Where beauty cannot keep her lustrous eyes,
30 Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
35 Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster'd around by all her starry Fays
But here there is no light,
Save what from heaven is with the breezes blown
40 Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmèd darkness, guess each sweet
Wherewith the seasonable month endows
45 The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast-fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
50 The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a musèd rhyme,
To take into the air my quiet breath;
55 Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
60 To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
65 Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that ofttimes hath
Charm'd magic casements, opening on the foam
70 Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fated to do, deceiving elf.
75 Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
80 Fled is that music:—do I wake or sleep?

5 Tips to Help You Read a Play Script

Learn How to Build the Stage in Your Mind So the Play Comes to Life

by [Wade Bradford](#)

Updated March 12, 2018

What is the best way to go about reading dramatic literature? It can be challenging because at first because you might feel like you're reading a set of instructions. Most plays contain dialogue along with cold, calculating stage directions. Yet, a play can be a moving literary experience.

Dramatic literature presents several challenges, making the reading experience different than poetry or fiction. Here are some tips to make the most out of reading a play.

Read With a Pencil

Mortimer Adler wrote a terrific essay titled ["How to Mark a Book."](#) To truly embrace the text, Adler believes the reader should jot down notes, reactions, and questions directly onto the page or in a journal.

Students who record their reactions as they read are more likely to remember the characters and various subplots of the play. Best of all, they are more likely to actively participate in class discussion and ultimately earn a better grade.

Of course, if you are borrowing a book, you will not want to write in the margins. Instead, make your notes in a notebook or journal.

- Use scenes or acts to keep your notes organized.
- Leave extra space for additional impressions as you read through the play each time.

Visualize the Characters

Unlike fiction, a play does not typically offer a lot of vivid detail. It is common for a playwright to briefly describe a character as he or she enters the stage. After that point, the characters might never be described again.

Therefore, it is up to the reader to create a lasting mental image. What does this person look like? How do they sound? How do they deliver each line?

People often relate to movies rather than literature. In this case, it might be fun to mentally cast contemporary actors into the roles.

Which current movie star would be best to play Macbeth? Helen Keller? Don Quixote?

For an entertaining class activity, instructors should have the students work in groups to write a movie trailer for the play.

Contemplate the Setting

High school and college English teachers select plays that have stood the test of time. Because many classic dramas are set in a wide range of different eras, it will behoove students to have a clear understanding of the story's time and place.

For one, try to imagine the sets and costumes as they read. Consider whether or not the historical context is important to the story.

Sometimes the setting of a play seems like a flexible backdrop. For example, [A Midsummer Night's Dream](#) takes place in the mythological age of Athens, Greece. Yet most productions ignore this, choosing to set the play in a different era, usually Elizabethan England.

In other cases, such as in ["A Streetcar Named Desire,"](#) the setting of the play is vitally important. In this case, it is the French Quarter of New Orleans shortly after the end of World War II. Students can envision this quite vividly while reading the play.

Research the Historical Context

If the time and place is an essential component, students should learn more about the historic details. Some plays can only be understood when the context is evaluated.

- The play adaptation of ["To Kill a Mockingbird"](#) takes place in the tumultuous deep South during the 1930s.
- Tom Stoppard's *"The Invention of Love"* deals with the social constraints and academic struggles during England's [Victorian Period](#).

Without knowledge of the historical context, much of the significance of these stories could be lost.

With a little bit of research into the past, you can generate a new level of appreciation for the plays you're studying.

Sit in the Director's Chair

Here comes the truly fun part. To visualize the play, think like a director.

Some playwrights provide a great deal of specific movement. However, most writers leave that business to the cast and crew.

It begs the question: What are those characters doing? Students should imagine the different possibilities. Does the protagonist rant and rave? Or does she remain eerily calm, delivering the lines with an icy gaze? The reader makes those interpretive choices.

Get comfortable in that director's chair. Remember, to appreciate the dramatic literature, you must imagine the cast, the set, and the movements. That is what makes reading dramatic literature a challenging yet invigorating experience.

It will often help if you read through the play once then write down your first impressions. On the second reading, add the details of the character's actions and personalities. What color hair does your actor have? What style of dress? Is there wallpaper on the wall of the room? What color is the sofa? What size is the table?

The more detailed the image becomes in your head, the more the play comes to life on the page.

<https://www.thoughtco.com/tips-for-reading-a-play-2713086>

Shakespeare's Plays

Plays ranked by length

	<i>Play</i>	<i>Lines</i>	<i>Words</i>	<i>Spchs</i>
1	HAMLET	4,042	29,551	1,136
2	CORIOLANUS	3,752	26,579	1,107
3	CYMBELINE	3,707	26,778	856
4	RICHARD III	3,667	28,309	1,086
5	OTHELLO	3,551	25,884	1,185
6	TROILUS AND CRESSIDA	3,531	25,516	1,139
7	ANTONY AND CLEOPATRA	3,522	23,742	1,177
8	KING LEAR	3,487	25,221	1,067
9	WINTER'S TALE	3,348	24,543	746
10	HENRY IV, PART TWO	3,326	25,706	904
11	HENRY V	3,297	25,577	741
12	TWO NOBLE KINSMEN	3,261	23,403	838
13	HENRY VIII	3,221	23,325	711
14	HENRY VI, PART TWO	3,130	24,450	794
15	ROMEO AND JULIET	3,099	23,913	840
16	HENRY IV, PART ONE	3,081	23,955	776
17	ALL'S WELL THAT ENDS WELL	3,013	22,550	936
18	HENRY VI, PART THREE	2,915	23,295	813
19	MERRY WIVES OF WINDSOR	2,891	21,119	1,022
20	MEASURE FOR MEASURE	2,891	21,269	899
21	LOVE'S LABOR'S LOST	2,829	21,033	1,050
22	AS YOU LIKE IT	2,810	21,305	815
23	RICHARD II	2,796	21,809	554
24	MUCH ADO ABOUT NOTHING	2,787	20,768	979
25	MERCHANT OF VENICE	2,701	20,921	636
26	HENRY VI, PART ONE	2,695	20,515	662
27	TAMING OF THE SHREW	2,676	20,411	893
28	KING JOHN	2,638	20,386	549
29	TWELFTH NIGHT	2,591	19,041	925
30	JULIUS CAESAR	2,591	19,110	794
31	TITUS ANDRONICUS	2,538	19,790	567
32	TIMON OF ATHENS	2,488	12,748	802
33	PERICLES	2,459	17,723	638
34	MACBETH	2,349	16,436	649
35	TWO GENTLEMEN OF VERONA	2,288	16,883	858
36	TEMPEST	2,283	16,036	653
37	MIDSUMMER NIGHT'S DREAM	2,192	16,087	504
38	COMEDY OF ERRORS	1,787	14,369	608

Total: 112,230 830,056 31909
Average: 2,953 21,844 840
High: 4,042 29,551 1185
Low: 1,787 12,748 504

Plays ranked by unique words

	<i>Play</i>	<i>Unique words</i>
1	HAMLET	4,700
2	HENRY V	4,562
3	CYMBELINE	4,260
4	TROILUS AND CRESSIDA	4,251
5	KING LEAR	4,166
6	HENRY IV, PART TWO	4,122
7	HENRY IV, PART ONE	4,122
8	RICHARD III	4,092
9	HENRY VI, PART TWO	4,058
10	HENRY VI, PART ONE	4,058
11	CORIOLANUS	4,015
12	WINTER'S TALE	3,913
13	ANTONY AND CLEOPATRA	3,906
14	TWO NOBLE KINSMEN	3,895
15	OTHELLO	3,783
16	LOVE'S LABOR'S LOST	3,772
17	ROMEO AND JULIET	3,707
18	RICHARD II	3,671
19	HENRY VI, PART THREE	3,581
20	KING JOHN	3,567
21	HENRY VIII	3,558
22	ALL'S WELL THAT ENDS WELL	3,513
23	TITUS ANDRONICUS	3,397
24	MEASURE FOR MEASURE	3,325
25	MACBETH	3,306
26	PERICLES	3,270
27	TIMON OF ATHENS	3,269
28	MERRY WIVES OF WINDSOR	3,267
29	MERCHANT OF VENICE	3,265
30	AS YOU LIKE IT	3,248
31	TAMING OF THE SHREW	3,240
32	TEMPEST	3,149
33	TWELFTH NIGHT	3,096
34	MIDSUMMER NIGHT'S DREAM	2,984
35	MUCH ADO ABOUT NOTHING	2,954
36	JULIUS CAESAR	2,867
37	TWO GENTLEMEN OF VERONA	2,718
38	COMEDY OF ERRORS	2,522

Total: 137,149
Average: 3,609
High: 4,700
Low: 2,522

Some Ideas for Shakespeare Compilations

FATHERS AND SONS

The Comedy of Errors
 Hamlet
Polonius & Laertes
 1 Henry IV
 Julius Caesar
Brutus & Lucius
 King Lear
'Gloucester & Sons'
 Romeo and Juliet
 The Winter's Tale

MOTHERS AND SONS

Coriolanus
Volumnia & Coriolanus
 Hamlet
 Macbeth
Lady Macduff & son
 Richard III
Margaret & Richard
 Titus Andronicus

MOTHERS AND DAUGHTERS

Romeo and Juliet
 The Winter's Tale

SIBLINGS

The Comedy of Errors
 Hamlet
 Measure for Measure
 Twelfth Night
 The Taming of the Shrew

FATHERS AND DAUGHTERS

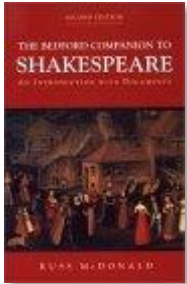
As You Like It
 Hamlet
 Henry VIII
 King Lear
 The Merchant of Venice
 Midsummer Night's Dream
 Much Ado About Nothing
 Othello
 Pericles
 Romeo and Juliet
 The Taming of the Shrew
 The Tempest
 Titus Andronicus
 The Winter's Tale

FRIENDS

As You Like It
Rosalind & Celia
 King Lear
Kent to Lear
 Merry Wives of Windsor
Mrs Ford & Mrs Page
 A Midsummer Night's Dream
Helena & Hermia
 Much Ado about Nothing
Beatrice & Hero; Benedick & Claudio
 Othello
Emilia & Desdemona
 Twelfth Night
Antonio to Sebastian; Sir Toby & Aguecheek

SOME RESOURCES *for* TEACHING SHAKESPEARE

General Overviews:



Russ McDonald. *The Bedford Companion to Shakespeare: An Introduction with Documents, 2nd ed.* Bedford/St Martin's, 2001. Print. ISBN: 978-0312237134

J. C. Trewin. *The Pocket Companion to Shakespeare's Plays, rev. ed.* London: Mitchell Beazley, 2006. Print. ISBN: 978-1845331283

Leslie Dunton-Downer and Alan Riding. *Essential Shakespeare Handbook*. D. K. Publishing, 2004. ISBN: 0 7894 93333 0

Editions of the Plays

The Cambridge School Shakespeare Series:

Hamlet [The Cambridge School Shakespeare] 2nd ed. Richard Andrews and Vicki Wienand (volume ed.), Rex Gibson (series ed.). Cambridge UP, 2014. ISBN-13: 978-1107615489

The Folger Shakespeare Library editions:
<https://shakespeare.folger.edu/>

Teaching Shakespeare:

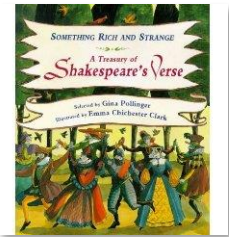
Louis Fantasia. *Instant Shakespeare: A Proven Technique for Actors, Directors, and Teachers*. Ivan R. Dee, 2002. ISBN-13: 978-1566635035

Peggy O'Brien, ed. *Shakespeare Set Free*. Washington Square Press (2006):
Book 1: *Teaching Romeo and Juliet: Macbeth: A Midsummer Night's Dream*, 1993. ISBN-13: 978-0743288507; Book 2: *Teaching Hamlet, Henry IV, Part 1*, 1994. ISBN-13: 978-0743288491;
Book 3: *Teaching Twelfth Night, Othello*, 1995. ISBN-13: 978-0743288514.

For Younger (chronologically or at heart) Readers

Barbara Holdridge. *Under the Greenwood Tree: Shakespeare for Young People*. Stemmer House, 1986. ISBN: 978-0880450294

Pauline Nelson and Todd Daubert. *Starting with Shakespeare: Successfully Introducing Shakespeare to Children*. Teacher Idea Press, 2000. ISBN: 1-56308-753-7.



Gina Pollinger. *Something Rich and Strange: A Treasury of Shakespeare's Verse*. Kingfisher, 1995. ISBN: 978-0753402955

Anita Ganeri. *The Young Person's Guide to Shakespeare* [Book and CD set]. Pavilion, 1999. ISBN: 978-0152021016

Renwick St James and James C. Christensen. *A Shakespeare Sketchbook*. Shelton: Workshop Press, 2001.



Ken Ludwig. *How to Teach Your Children Shakespeare*. Broadway Books, 2014. ISBN: 978-0307951502

ACTING COMPANIES: PERFORMANCE PREPARATION

Editing

1. Make copies of the scene for everyone in the company
2. Read the scene aloud going around the group. As you read, circle any words and phrases you don't understand.
3. For those words, decide on a definition. Only if you feel a pressing need, get a definition from notes, dictionary, or the teacher.
4. Read the scene again, deciding together what each speech means.
5. Read the scene again, deciding on the objective of each character. Agree on the subtexts.
6. Decide how your passage fits into the context of the act and the whole play.
7. Read the scene again to edit out lines. Remember that your performance is limited to ten minutes, but cut only lines unessential to the scene's meaning.
8. Read the scene again; decide if the editing works.

Casting

9. When everyone has a comfortable understanding of the scene, cast parts.
10. If you don't have enough people in your company, you may have members "double," that is, play two roles—or, if the extra characters have only one or two lines, you might find other ways to work the scene.
11. If you have too many people, you may split larger parts (have two Violas, for instance) or consider including choral reading.
12. Appoint a director to oversee the whole production.

Blocking

13. Read thorough the scene, locating character entrances and exits. They do not have to be in the places the original script has them.
14. Decide on appropriate placement and movements for the characters and write them into your script.
15. Move through the blocking several times, talking about what to do is not the same. Are you avoiding lining up like prisoners awaiting execution?

Characterization

16. Read through your lines silently and aloud many times until you're sure you understand what you want every word, phrase, and sentence to mean.
17. Identify your character's objective in the passage.
18. Decide what words, phrases, or ideas need to be stressed and indicate them on your script.
19. Decide where pauses are appropriate and indicate them on your script
20. Identify your movements and gestures.
21. Read your part aloud many times. You are to memorize the part fully, but you should feel comfortable with it when you perform for the class. You will not read your lines during the performance.
22. Enjoy yourselves. But remember that you will play the scene 'straight.' *Parodies forfeit all credit.*

Furniture, Props, Costumes

23. Decide if you need furniture. Remember that classroom desks can be trees, walls, nearly anything.
24. Decide what props you need and who will bring them. Rehearse at least twice with all the physical pieces you will use.
25. Decide on costumes. These should not be elaborate but should clearly suggest your character.

Rehearse

26. Rehearse your scene several times. Remember the more you practice, the more relaxed you will be.
27. Get on your feet and go through the scene, acting out the parts.
28. Use your notes on blocking to help you decide where to come in, where to stand, which direction to turn while speaking, where to exit, and the like.
29. Listen to your director for suggestions about changes in blocking, movement, inflections, pauses, characterization, and the like.
30. Consider making a video of your rehearsal. Then watch it and decide what you want to improve. Improve it.
31. Recruit someone from outside your team to act as prompter during your performance.

adapted from *Shakespeare Set Free*.

ANNOTATING A SCENE: BUILDING A PROMPTBOOK

The stage

1. Scenery Describe the scenery at the scene's opening and use marginal notes to show where changes are needed.
2. Costumes Describe the costumes at each character's entrance and with marginal notes where changes are needed.
3. Sound *Effects:* Show with a marginal note at the appropriate line; indicate if the sound is to precede, accompany, or follow a specific word, phrase, or speech.

Music: Identify the music and show with a marginal note at the appropriate line where it is to begin and where it is to end.
4. Lighting Identify what kind of lighting is to be used; describe colors and brightness; identify characters to be lit differently from the rest of the stage; use marginal notes to indicate lighting changes or spotlights on characters or objects.
5. Properties Identify the props needed for the scene in a separate list at the end of the script.
6. Blocking Indicate in the margin at the appropriate line where characters are to enter, stand, change position on the stage, and exit.
7. Gestures and Business. Indicate marginally gestures to be made by the speaker (or by others on stage) and "business," telling which character is to start and stop doing what at what points

The script

1. Cut lines Indicate lines to be cut by a single line through the words to be deleted.
2. Rearrange lines Indicate lines to be moved by arrows or by recopying.
3. Reassign lines Indicate lines to be given to different characters by changing the speech label.
4. Stress Indicate words or phrases to be stressed by underlining.
5. Pauses Indicate pauses by a double slash: [/].

Cut it out—and write!

Twelfth Night, 1.2

Enter Viola, a Captain, and Sailors.

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 drowned.—What think you,
sailors?

CAPTAIN

It is perchance that you yourself were saved.

VIOLA

O, my poor brother! And so perchance may he be.

CAPTAIN

True, madam. And to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself
(Courage and hope both teaching him the practice)
To a strong mast that lived upon the sea,
Where, like *Arion* on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA, *giving him money*

For saying so, there's gold.

Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. 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 his 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 (as, you know,
What great ones do the less will prattle of)
That he did seek the love of fair Olivia.

VIOLA

What's she?

CAPTAIN

A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died, for whose dear love,
They say, she hath abjured the sight
And company of men.

VIOLA

O, that I served that lady,
And might not be delivered to the world
Till I had made mine own occasion mellow,
What my estate is.

CAPTAIN

That were hard to compass
Because she will admit no kind of suit,
No, not the Duke's.

VIOLA

There is a fair behavior in thee, captain,
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
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.
Thou shalt present me as an eunuch to him.
It may be worth thy pains, for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit.
Only shape thou thy silence to my wit.

CAPTAIN

Be you his eunuch, and your mute I'll be.
When my tongue blabs, then let mine eyes not see.

VIOLA

I thank thee. Lead me on.

Group Participation Evaluation

Name of group:

Play:

Date:

Criteria (1 (low) - 10 (high))	own name	member	member	member	member
	_____	_____	_____	_____	_____
1 Attended all meetings Present at all scheduled meetings					
2 Came on time to all meetings					
3 Was positive Helped group move toward success					
4 Completed responsibilities <i>Indicate which responsibilities: (e.g., actor, leader, editor, recorder, wardrobe, research, video, or specify which other)</i>					
5 Worked as a group member					
Total: 50					

Positive comments:

Negative comments (if any):

Shakespeare
Performance Evaluation

Acting Company _____

Scene Performed _____

<i>Character</i>	<i>Played by</i>	<i>Comments</i>

<i>Possible</i>	<i>Points</i>	<i>To what extent does the performance show:</i>
15		Careful reading and rehearsal
15		Understanding of characters
15		Understanding of plot
20		Understanding of language
15		Ability to use language to portray character
10		Well planned movements
10		Well planned use of props and costumes
---		Something extra
100 TOTAL		

Comments:

A MIDSUMMER NIGHT'S DREAM

Act 1, scene 2

Enter QUINCE the carpenter and SNUG the joiner and BOTTOM the weaver and FLUTE the bellows mender and SNOUT the tinker and STARVELING the tailor.

Quince 1 Is all our company here?

Bottom 1 You were best to call them generally, man by man, according to the scrip.

Quince 1 Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our enterlude before the Duke and the Duchess, on his wedding day at night.

Bottom 1 First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.

Quince 1 Marry, our play is The most lamentable comedy and most cruel death of Pyramus and Thisby.

Bottom 1 A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince 1 Answer as I call you. Nick Bottom the weaver.

Bottom 1 Ready. Name what part I am for, and proceed.

Quince 1 You, Nick Bottom, are set down for Pyramus.

Bottom 1 What is Pyramus? a lover, or a tyrant?

Quince 1 A lover, that kills himself most gallant for love.

Bottom 1 That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest--yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players. This is Ercles' vein, a tyrant's vein; a lover is more condoling.

Quince 2 Francis Flute the bellows mender.

Flute 2 Here, Peter Quince.

Quince 2 Flute, you must take Thisby on you.

Flute 2 What is Thisby? a wand'ring knight?

Quince 2 It is the lady that Pyramus must love.

Flute 2 Nay, faith; let not me play a woman; I have a beard coming.

Quince 2 That's all one; you shall play it in a mask, and you may speak as small as you will.

Bottom 2 And I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, "Thisne! Thisne! Ah, Pyramus, my lover dear! thy Thisby dear, and lady dear!"

Quince 2 No, no, you must play Pyramus; and, Flute, you Thisby.

Bottom 2 Well, proceed.

Quince 2 Robin Starveling the tailor.

Starveling 2 Here, Peter Quince.

Quince 2 Robin Starveling, you must play Thisby's mother. Tom Snout the tinker.

Snout 2 Here, Peter Quince.

Quince 2 You, Pyramus' father; myself, Thisby's father; Snug the joiner, you the lion's part. And I hope here is a play fitted.

Snug 2 Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

Quince 2 You may do it extempore, for it is nothing but roaring.

Bottom 2 Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say, "Let him roar again; let him roar again."

Quince 2 And you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek; and that were enough to hang us all.

All That would hang us, every mother's son.

Bottom 2 I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you and 'twere any nightingale.

Quince 3 You can play no part but Pyramus; for Pyramus is a sweet fac'd man; a proper man as one shall see in a

summer's day; a most lovely gentleman like man: therefore you must needs play Pyramus.

Bottom 3 Well; I will undertake it. What beard were I best to play it in?

Quince 3 Why, what you will.

Bottom 3 I will discharge it in either your strawcolor beard, your orange tawny beard, your purple in grain beard, or your French crown color beard, your perfit yellow.

Quince 3 Some of your French crowns have no hair at all; and then you will play barefac'd. But, masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse; for if we meet in the city, we shall be dogg'd with company, and our devices known. In the mean time I will draw a bill of properties, such as our play wants. I pray you fail me not.

Bottom 3 We will meet, and there we may rehearse most obscenely and courageously. Take pains, be perfit; adieu.

Quince 3 At the Duke's oak we meet.

Bottom 3 Enough; hold, or cut bow strings.

Exeunt

3-D Shakespeare

Teacher Notes

Photocopy the group scene (10 or so parts—split roles if appropriate)

Reading 1

Choose readers (not volunteers –avoid drama types, confident readers for “good parts”)
Students are to read for sense rather than acting the part; we’re not casting a play but involving students in the text and its meanings

<i>Parts:</i>	<i>Reading 1</i>	<i>Reading 2</i>	<i>Reading 3</i>
Bottom 1			
Bottom 2			
Bottom 3			
Quince 1			
Quince 2			
Quince 3			
Flute			
Starveling			
Snout			
Snug			

Use a new Bottom and a new Quince for each page; Starveling and Snout have one line each
No real “discussion” here – answer any spontaneous questions, but don’t ask for any

Reading 2

to encourage familiarity

Tell students to watch for (1)-differences and (2)-new information

Sample Questions

- Who are these guys? How do you know?
- What’s going on?
- Do these guys know each other? (hand vote; majority rules)
- Who’s the boss? How do you know?
- Who wants to be the boss? How do you know? [*tension*]
- Why are they putting on the play? etc., etc., etc...

Reading 3

Again, watch for differences and new information

Circle any words or phrases you don’t understand. (or those “used in a new and unusual way”)

Questions

Now questions that will require some imagination; some “directing”

1. Who wrote this play? One character? Committee? Adapted? from...?
2. How old are these guys?
3. Are any of them related?
4. Do they want to be in the play?
5. Is Bottom a bully? loudmouth? egomaniac? good actor? a leader?
about the “minor” characters:
6. Why might they be so quiet during the scene?
7. Is Snug ill? nervous? slow? new to town/the group? very shy?
8. Snout... Starveling... Flute...?
9. What do Snug, Snout, Starveling, and Flute think of the play? of the tension between Bottom and Quince? Have they seen the Quince and Bottom show before and so have little reaction? Are they stunned into quiet?
10. Are any of them doing anything during the scene? (reading? sharpening a knife?....)
11. Other comments or questions
12. What words do you have circled?

Up on its Feet

New cast; the class will direct the scene.

“Actors”	“Directors” [class]
Read and rehearse lines	Decide on: <ol style="list-style-type: none">1. Setting (place/time of year/age) scenery? [what does it look like?]2. Entrances and exits3. Focus (“MVP”? most ‘important’?)4. Character (for audience to understand)
Perform	Interruption? (limited or none might be best)

New class discussion of what worked, what to change

REVIEW

Students have:

- ❖ Come to understand a scene
- ❖ Acquired some Shakespearean language
- ❖ Engaged in some literary analysis
- ❖ Established a relationship with the playwright
- ❖ Come to see that the text directs some of the action and reading
- ❖ Come to see that the director has many decisions to make

based on: Michael Tolaydo, “Three-Dimensional Shakespeare” in Peggy O’Brien, *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & Midsummer Night’s Dream*, Simon & Schuster, 2006.

The Fast Romeo

The moment the play begins, you know that these two families hate each other, that their hatred is old and bitter; you know this because people are yelling and screaming [1] and [2]. This is a brawl that is violent and the last straw. The Prince of Verona says [3]

Then we get a glimpse of Romeo and we learn that he's in LOVE (and *not* with Juliet). And we meet "the boys." Benvolio and Mercutio are headed to crash a party at the Capulets. Benvolio advises Romeo to branch out at the party. He says, [4]. And Romeo does. It is at this party that Romeo first sees Juliet. [5]

They dance. They kiss. She says, [6]. It's only at the end of the party that they learn they are enemies.

But they don't feel like enemies. Romeo ditches his buddies, climbs the wall into the Capulets' orchard, and speaks the speech you know, [7]. You know what she says, right? [ALL: O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?] They talk passionate love, but Juliet's nurse is calling her. She starts to leave. Romeo says, [8]. Juliet says yes and no. Love is love. They enlist the help of the nurse and Friar Lawrence. They marry secretly.

And the feud continues. Tybalt comes looking for Romeo, and Mercutio takes him on. [9] They fight. Mercutio dies. Tybalt flees. Then Romeo kills Tybalt, his wife's cousin. Romeo says, [10]. The

Prince banishes Romeo to Mantua, but before he leaves, he and Juliet spend the night together. In the morning, she says, [11].

That very day, Mr. Capulet tells Juliet that he has set her up to marry the County Paris, and she refuses. Her father says [12]. So, the scheme gets cooked up with Friar Lawrence for her to take a potion that will make her appear to be dead. Juliet takes the potion. [13] And it works. They find Juliet in the morning [14] And in Mantua, Romeo hears this and believes that Juliet is dead.

Many people are headed for Juliet's tomb. Romeo, who stops off to buy some poison, goes to join Juliet in death. Friar Lawrence goes to get Juliet and take her to Mantua. Paris goes to mourn his almost-wife. Paris arrives and is killed by Romeo. Paris says [15]. Then Romeo takes poison himself. [16] Then Friar Lawrence arrives, finds Juliet waking up and as usual, has great advice for her. [17] But Juliet kills herself instead. Romeo and Juliet are found in the tomb by their families—adults who are supposed to know something who finally see that their quarrels have gone too far. They vow to make the peace because [18].

1

**Down with the
Capulets!**

5

**She doth teach the
torches to burn bright!**

2

**Down with the
Montagues!**

6

You kiss by th' book.

3

**If ever you disturb our streets
again, your lives shall pay the
forfeit of the peace.**

7

**But soft, what light through
yonder window breaks?**

4

**Examine other
beauties.**

8

**Wilt thou leave me so
unsatisfied?**

9

**Tybalt, you rat-catcher!
Will you walk?**

13

**Romeo! Here's drink—
I drink to thee!**

10

**Oh,
I am fortune's fool!**

14

**Alack the day, she's dead,
she's dead, she's dead**

11

**Then, window, let day in,
and let life out.**

15

I am slain!

12

**Hang thee young baggage!
Disobedient wretch!**

16

**Here's to my love!...
Thus with a kiss I die.**

17

**I'll dispose of thee among a
sisterhood of holy nuns.**

18

**Never was a story of more woe
Than this of Juliet and her
Romeo**

The Fast Macbeth

We meet three witches on an open heath, looking mysterious and wondering [1]. One suggests a good time [2]. Then they sing their famous song. [3]. Two Scottish generals, Macbeth and Banquo, have won a great victory for their king and country. The “weird sisters” meet them and predict that Banquo’s heirs will one day rule the kingdom and that Macbeth himself will become king. Macbeth says he will leave that to fate: [4]. But he sends his wife the witches’ predictions and the news that King Duncan is planning a sleep-over at the Macbeth’s that night. She is itching for Macbeth to get the crown, but worried [5]. She hatches a plan but when Macbeth arrives she tells him to keep it secret, [6]. Macbeth balks, and when Lady Macbeth challenges his manhood, he bristles: [7]. But she won’t be put off [8]. As he thinks it over, he begins to hallucinate [9]. Remembering the witches’ prophesy—and his wife’s dare, he drugs the kings’ guards then murders the king. Right away he starts thinking maybe it wasn’t a good idea as he looks at his hands: [10]. When the assassination is discovered, the king’s two sons flee. [11].

With them gone, Macbeth is chosen king. After his coronation, the Macbeths throw a huge banquet. Macbeth is now worried about Banquo and his son, especially since the witches are now batting 1.000. Lady Macbeth sees him deep in thought and thinking he’s feeling guilty, reminds him that it’s over and that [12]. Macbeth, though, has hired killers to stalk Banquo and his son as they go off for a horseback ride before dinner. The murderers, though, bat only .500, and Fleance, Banquo’s son, escapes. Macbeth is furious and gets even worse when Banquo’s ghost keeps interrupting

the feast. The others can’t see the ghost and think he’s gone ‘round the twist. Lady Macbeth says he’s just not feeling well and sends everyone home.

Macbeth now goes to find the weird sisters. They’re cooking up a stew in their charmed pot: [13] and they sense Macbeth approaching: [14] When he presses them, they give him three more prophecies. First, he is to watch out for Macduff, who is still loyal to Duncan. Second, he cannot be harmed by any man born of woman. Third, he cannot be vanquished until Birnam Forest climbs up steep Dunsinane Hill. Then they show him a line of kings stretching from Fleance down through King James (who, not coincidentally, is on the throne when the play is first performed). Macbeth decides it’s better to be safe than sorry, though, [15] and while Macduff is in England raising an army, Macbeth has his wife and children slaughtered. Back at the castle, Lady Macbeth has lost her mind from guilt. Now she’s the one worried about blood, walking in her sleep and trying to wash her hands [16] but to no avail [17].

Macduff returns with an army to challenge Macbeth. When he’s told his wife has died, he’s not feeling good about life [18]. But he decides to fight on because [19]. The bad news starts when Macduff’s army cuts tree branches to carry and hide their numbers. Then in single combat, Macduff delivers more bad news: he was not born of woman but delivered by Caesarian section. With his back finally against the wall, Macbeth chooses to fight to the death, [20]. Macduff kills him, restores Duncan’s son Malcolm to the throne, and all is well. (Except for all the dead folks.) Curtain!

1

When shall we three
meet again in thunder,
lightning, or in rain?

2

When the battle's
lost and won.

3

Fair is foul,
and
foul is fair.

4

If chance will have me
king, why, chance may
crown me.

8

Screw your courage
to the sticking-place.

7

I dare do all that may
become a man; Who
dares do more is none.

6

**Look like the innocent
flower, but be the
serpent under't.**

5

**Yet do I fear thy nature;
It is too full o' the milk of
human kindness.**

16

**Out, damned spot!
out, I say!**

15

**from this moment The
very firstlings of my
heart shall be The
firstlings of my hand**

14

**By the pricking of my
thumbs, Something
wicked this way comes.**

13

**Double, double toil and
trouble; Fire burn, and
cauldron bubble.**

12

What's done is done.

11

**There's daggers
in men's smiles.**

10

**Will all great Neptune's
ocean wash this blood
clean from my hand?**

9

**Is this a dagger which I
see before me, The
handle toward my hand?**

18

**Out, out, brief candle!
Life's but a walking
shadow, a poor player.**

17

**All the perfumes of
Arabia will not sweeten
this little hand.**

19

I bear a charmed life.

20

**And damn'd be him
that first cries,
Hold, enough!.**

Early Modern English Grammar

Pronouns and Verbs

☞ The Second Person Familiar

Modern English has dropped a set of pronouns and verbs called the “familiar” or “thee and thou” forms once used among close friends and family and to children, inferiors, animals, and inanimate objects. These old forms did, though, survive into Elizabethan England and appear frequently in Shakespeare. They correspond roughly to the *tu* forms of the Romance languages, the *ty* forms of the Slavic languages, the *su* forms of Greek, and the *kimi* forms of Japanese. Shakespeare will have characters shift from the ‘you’ to the ‘thou’ forms with purpose.

	Singular			Plural		
	1st	2nd	3rd	1st	2nd	3rd
Subject [nominative]	I	thou	he/she/it	we	you	they
Object [accusative]	me	thee	him/her/it	us	you	them
Possessive adjective [genitive]	my <i>mine*</i>	thy <i>thine*</i>	his/her/its	our	your	their
Possessive pronoun	mine	thine	his/hers/its	ours	yours	theirs

*Substitute forms used before a noun beginning with a vowel

☞ Second person familiar verb inflections

Second person singular (familiar): adds the ending **-est**, **-’st**, or **-st**.

Examples: thou giv**est**, thou sing**’st**
irregular example: thou **wilt** hear

Some irregular verbs:

present:	you	<i>are</i>	<i>have</i>	<i>will</i>	<i>can</i>	<i>shall</i>	<i>do</i>
	thou	art	hast	wilt	canst	shalt	dost
past:	you	<i>were</i>	<i>had</i>	<i>would</i>	<i>could</i>	<i>should</i>	<i>did</i>
	thou	wast	hadst	wouldst	couldst	shouldst	didst

The negative of the second person familiar is often formed by adding the word *not* after the verb.

Examples: thou art not, thou canst not, thou couldst not

☞ Third person singular verb inflections

The third person singular often substitutes **-th** for more modern **-s**.

Examples: she giv**eth** (for she gives),
it rain**eth** every day (for rains).

Romeo and Juliet / 2.2

Juliet O Romeo, Romeo, wherefore **are you** Romeo?
Deny **your** father and refuse **your** name;
Or, if **you will** not, be but sworn my love,
And I'll no longer be a Capulet...
5 'Tis but **your** name that is my enemy;...
Romeo, doff **your** name,
And for **your** name, which is no part of **you**,
Take all myself.

Romeo I take **you** at **your** word.
10 Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

Juliet What man **are you** that thus bescreen'd in night
So stumble on my counsel?

Romeo By a name
15 I know not how to tell **you** who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to **you**;
Had I it written, I would tear the word.

Juliet My ears have yet not drunk a hundred words
20 Of **your** tongue's uttering, yet I know the sound.
Are you not Romeo, and a Montague?

Romeo Neither, fair maid, if either *thee* dislike.

Juliet How **came you** hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
25 And the place death, considering who **you are**,
If any of my kinsmen find **you** here.

Romeo With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt;
30 Therefore **your** kinsmen are no stop to me.

Juliet If they do see **you**, they will murder **you**.

Romeo Alack, there lies more peril in **your** eye
Than twenty of their swords! Look **you** but sweet,
And I am proof against their enmity.

35 **Juliet** I would not for the world they saw **you** here.

Romeo I have night's cloak to hide me from their eyes,
And but **you** love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of **your** love.

40 **Juliet** By whose direction found **you** out this place?

Romeo By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot, yet, were **you** as far
As that vast shore [wash'd] with the farthest sea,
45 I should adventure for such merchandise.

Juliet **You** know the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which **you** have heard me speak to-night.
Fain would I dwell on form, fain, fain deny
50 What I have spoke, but farewell compliment!
Do **you** love me? I know **you** will say, "Ay,"
And I will take **your** word; yet, if **you** swear,
You may prove false: at lovers' perjuries
They say Jove laughs. O gentle Romeo,
55 If **you** do love, pronounce it faithfully;
Or if **you** think I am too quickly won,
I'll frown and be perverse, and say **you** nay,
So **you** will woo, but else not for the world.
In truth, fair Montague, I am too fond,
60 And therefore **you** may think my behavior light,
But trust me, gentleman, I'll prove more true

Than those that have [more] coying to be strange.
 I should have been more strange, I must confess,
 But that **you** overheard, ere I was ware,
 65 My true-love passion; therefore pardon me,
 And not impute this yielding to light love,
 Which the dark night hath so discovered.

Romeo Lady, by yonder blessed moon I vow,
 That tips with silver all these fruit-tree tops --

70 **Juliet** O, swear not by the moon, th' inconstant moon,
 That monthly changes in her [circled] orb,
 Lest that **your** love prove likewise variable.

Romeo What shall I swear by?

75 **Juliet** Do not swear at all;
 Or if **you** will, swear by **your** gracious self,
 Which is the god of my idolatry,
 And I'll believe **you**.

Romeo If my heart's dear love --

80 **Juliet** Well, do not swear. Although I joy in **you**,
 I have no joy of this contract to-night,
 It is too rash, too unadvis'd, too sudden,
 Too like the lightning, which doth cease to be
 Ere one can say it lightens. Sweet, good night!
 This bud of love, by summer's ripening breath,
 85 May prove a beauteous flow'r when next we meet.
 Good night, good night! as sweet repose and rest
 Come to **your** heart as that within my breast!

Romeo O, will **you** leave me so unsatisfied?

Juliet What satisfaction can **you** have to-night?

90 **Romeo** Th' exchange of **your** love's faithful vow for mine.

Juliet I gave **you** mine before **you** did request it;
 And yet I would it were to give again.

Romeo Would **you** withdraw it? for what purpose, love?

95 **Juliet** But to be frank and give it **you** again,
 And yet I wish but for the thing I have.
 My bounty is as boundless as the sea,
 My love as deep; the more I give to **you**,

The more I have, for both are infinite.
 [Nurse calls within.]
 100 I hear some noise within; dear love, adieu!
 Anon, good nurse! Sweet Montague, be true.
 Stay but a little, I will come again. [Exit above.]

Romeo O blessed, blessed night! I am afeard,
 105 Being in night, all this is but a dream,
 Too flattering-sweet to be substantial.
 [Enter JULIET above.]

Juliet Three words, dear Romeo, and good night indeed.
 If that **your** bent of love be honorable,
Your purpose marriage, send me word to-morrow,
 110 By one that I'll procure to come to **you**,
 Where and what time **you** will perform the rite,
 And all my fortunes at **your** foot I'll lay,
 And follow **you** my lord throughout the world.

[Nurse.] Within.] Madam!

115 **Juliet** I come, anon. -- But if **you** mean not well,
 I do beseech **you** --

[Nurse.] Within.] Madam!

Juliet By and by, I come--
 120 To cease **your** strife, and leave me to my grief.
 To-morrow will I send.

Romeo So thrive my soul --

Juliet A thousand times good night! [Exit above.]

Romeo A thousand times the worse, to want **your** light.
 Love goes toward love as schoolboys from their books,
 125 But love from love, toward school with heavy looks.
 [Retiring.]

Unravelling Shakespeare's Text

Students need to understand that Shakespeare's language differs from their own partly (chiefly?) because of the limitations of their English, partly because of some changes, most of them superficial, in the language since 1600, partly because Shakespeare wrote poetry. Faced with Shakespeare, kids are trying to deal with at least six discrete sets of problems, three of them primarily language problems:

1. The Mystique

1. No one understands everything about the play. *No one.*
2. No one reads Shakespeare easily the first few times through a play. *No one.*
3. The "missing" stage directions are an invitation, not a hindrance.

2. Reading: Print problems:

1. Read sentences, not lines.
2. Insert pauses and 'beat changes'.
3. Find the "right" word to stress.
4. Use voice inflection to communicate subtext.

3. Conventions: Shakespeare writes for the Early Modern theater.

1. Minimal scenery and lighting
2. Impenetrability of all disguises
3. The soliloquy and the aside
4. Royal address and reference
5. The second person familiar (*thou/thee/thy/thine*)

4. WORDS: Shakespeare wields a big vocabulary.

1. modern words kids don't know
2. words now obsolete (*anon, beseech, ere, forsooth, liege, withal, unplausible*)
3. words whose meanings have shifted (*happy, fair, proper, attend, nice, silly*)
4. lost idioms (*needs must...*)

5. Inflections: Shakespeare writes in Early Modern English.

1. Familiar pronouns & verb inflections (-st)
2. Obsolete third person inflections (-th)
3. Some rare obsolete plural forms (*as eyen* for *eyes*)
4. Omitted words (*go; do* in commands [*Ask me not*] and in questions)
5. Inversion for questions (*How looked he?*)

6. POETIC LANGUAGE: Shakespeare writes poetry.

1. meter [inverted word order • elided syllables • omitted words • stressed syllables]
2. figurative language [metaphor • simile • personification]
3. sound patterns [rhyme • alliteration • assonance/consonance]
4. shifts in parts of speech (*'He words me, girls, he words me.'* *'Pride me no prides.'*)
5. rhetorical devices [antithesis • apostrophe • oxymoron]
6. playfulness with language [puns • irony]
7. images and imagery patterns

Rhythm and Meter

Say !

I **like** green **eggs** and **ham** !

I **do** ! I **like** them, **Sam-I-am** !

And I would **eat** them **in** a **boat**.

And I would **eat** them **with** a **goat**...

And I will **eat** them **in** the **rain**.

And **in** the **dark**. And **on** a **train**.

And **in** a **car**. And **in** a **tree**.

They **are** so **good**, so **good**, you **see** !

So I will **eat** them **in** a **box**.

And I will **eat** them **with** a **fox**.

And I will **eat** them **in** a **house**.

And I will **eat** them **with** a **mouse**.

And I will **eat** them **here** and **there**.

Say ! I will **eat** them **ANYWHERE** !

I **do** so **like** green **eggs** and **ham** !

Thank you ! **Thank** you, **Sam-I-am** !

And this **weak** and **idle** **theme**,

No more **yielding** **but** a **dream**,

Gentles, **do** not **reprehend**.

If you **pardon**, we will **mend**.

And, as I **am** an **honest** **Puck**,

If we **have** **unearnèd** **luck**

Now to 'scape the **serpent's** **tongue**,

We will **make** **amends** ere **long**;

Else the **Puck** a **liar** **call**.

So, good **night** unto you **all**.

Give **me** your **hands**, if we be **friends**,

And **Robin** shall **restore** **amends**.

[Exit.]

(A Midsummer Night's Dream, 5.1.423-38)

If we **shadows** **have** offended,

Think but **this**, and **all** is **mended**,

That you **have** but **slumb'red** **here**

While these **visions** **did** appear.

"The Witches' Spell"

Shakespeare

Macbeth, Act 4, Scene 1

Background Effects

1 Witch	Thrice the brinded cat hat mew'd	1
2 Witch	Thrice: and once the hedge-pig whin'd.	1
3 Witch	Harpier cries: -- 'tis time, 'tis time.	1
1 Witch	Round about the caldron go;	2
	In the poison'd entrails throw.--	2
	Days and nights hast thirty-one	2
	Swelter'd venom sleeping got,	3
	Boil thou first i' the charmed pot!	3
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	1 & 3
2 Witch	Fillet of a fenny snake,	2
	In the caldron boil and bake;	2
	Eye of newt, and toe of frog,	2
	Wool of bat, and tongue of dog,	1
	Adder's fork, and blind-worm's sting,	1
	Lizard's leg, and howlet's wing,--	1
	For a charm of powerful trouble,	1, 2 & 3
	Like a hell-broth boil and bubble.	3
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	3
3 Witch	Scale of dragon, tooth of wolf,	1 & 2
	Witches' mummy, maw and gulf	3
	Of the ravin'd salt-sea shark,	3
	Root of hemlock, digg'd i' the dark	1 & 2
All	Double, double toil and trouble;	3
	Fire, burn; and, caldron, bubble.	1, 2 & 3

1. Wind

Group 1 = Sounds of wind

2. Dogs (wolves & the like)

Group 2 = Wild dogs howling &c.

3. Birds (owls & the like)

Group 3 = Owls hooting, birds of prey &c.

Adapted from *Shakespeare Set Free*

FINDING THE VOICES IN A SOLILOQUY

JULIET

- 15 Farewell.—God knows when we shall meet again.
*I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I'll call them back again to comfort me.—
Nurse!—What should she do here?*
- 20 My dismal scene I needs must act alone.
Come, vial.
*What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it. Lie thou there.*
- 25 What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is. *And yet methinks it should not,*
- 30 *For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,*
- 35 *To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?*

HAMLET: WORD COUNT

Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word	Rank	Occur	Word
1	228	lord	57	19	hand	104	14	work	170	9	black
2	123	good	57	19	honor	115	13	face	170	9	confess
3	83	love	57	19	lie *	115	13	fool *	170	9	custom
4	70	father	57	19	sleep	115	13	gentlemen	170	9	dread
5	70	man *	57	19	spirit	115	13	kill	170	9	effect
6	67	king	63	18	brother	115	13	passion	170	9	excellent
7	56	time	63	18	Denmark	121	12	brain	170	9	hope
8	52	think	63	18	drink	121	12	Dane	170	9	land
9	49	look	63	18	grief	121	12	fine *	170	9	letters
10	45	heaven	63	18	sword	121	12	foul	170	9	mouth
11	44	mad(ness)	63	18	tongue	121	12	judgment	170	9	patience
12	42	night	69	17	farewell	121	12	name	170	9	sea
13	41	mother	69	17	fit *	121	12	Norway	170	9	shame
14	40	god	69	17	grow	121	12	offense	170	9	sick
14	40	soul	69	17	little	121	12	proof/-ve	170	9	sight
16	39	eye	69	17	player	121	12	strange	170	9	sure
17	38	death	69	17	purpose	131	11	action	170	9	woe
18	36	play	69	17	remember	131	11	business	189	8	adieu
18	36	world	69	17	sound *	131	11	deed	189	8	beast
20	35	hear	69	17	watch	131	11	draw	189	8	charge
20	35	life	78	16	act	131	11	full	189	8	conscience
20	35	nature	78	16	answer	131	11	ground	189	8	dream
23	33	dear *	78	16	body	131	11	hell	189	8	eat
23	33	heart	78	16	cause	131	11	help	189	8	fashion
23	33	pray	78	16	command	131	11	hour	189	8	fault
23	33	true	78	16	daughter	131	11	husband	189	8	heavy
23	33	young/-th	78	16	fortune	131	11	joy	189	8	lack
28	32	son *	78	16	grace	131	11	maid	189	8	list *
28	32	words	78	16	grave *	131	11	peace	189	8	music
30	30	indeed	78	16	honest	131	11	tears *	189	8	note
31	29	dead	78	16	lady	131	11	three	189	8	particular
32	29	thoughts	78	16	light *	131	11	uncle	189	8	power
33	28	call	78	16	majesty	147	10	breath	189	8	secret
34	28	fear	78	16	marry *	147	10	buried	189	8	service
35	28	follow	78	16	mind	147	10	crown	189	8	soldiers
36	28	matter	78	16	question	147	10	danger	189	8	sun
37	27	blood	78	16	reason	147	10	guilty	189	8	table
38	27	day	78	16	revenge	147	10	knave	189	8	violence
39	27	find	78	16	sense	147	10	late	189	8	wife
40	27	part	78	16	virtue	147	10	marriage	189	8	wrong
41	26	sweet	98	15	air	147	10	memory	189	8	year *
42	25	ear *	98	15	fellow	147	10	news	213	7	angel
43	25	queen	98	15	free	147	10	obey	213	7	beard
44	24	head	98	15	mark *	147	10	phrase	213	7	breathe
45	23	fire	98	15	please	147	10	place	213	7	cold
46	22	live *	98	15	swear	147	10	Phyrrhus	213	7	dare *
47	21	fair *	104	14	bear*	147	10	rank *	213	7	dust
48	20	believe	104	14	bed	147	10	return	213	7	false
49	20	end	104	14	damned	147	10	seal'd	213	7	feed
50	20	England	104	14	die *	147	10	second	213	7	fingers
50	20	lost	104	14	drown	147	10	soft	213	7	foils
50	20	murther	104	14	duty	147	10	star	213	7	funeral
50	20	noble	104	14	friend	147	10	understand	213	7	ghost
50	20	old	104	14	haste	147	10	wind	213	7	health
50	20	poor	104	14	right	147	10	wisdom	213	7	noise
50	20	seem	104	14	state	170	9	age	213	7	season *
57	19	faith	104	14	villain	170	9	arms *	213	7	sister
									286	4	snow

Hamlet • Word Study

RULES OF THE GAME

You will choose one of the topics under the number that ends your school ID number.

In each set, the first number is the word's rank (the list includes numbers 1 through 70); the second is the number of times the word occurs in the play.

You will want to find specific mentions of your word in the text of the play, although the concrete detail you use in your study certainly need not all be from lines in which your word appears.

<i>Ending in "1"</i>			<i>Ending in "2"</i>			<i>Ending in "3"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
1	228	lord	2	123	good	3	83	love
11	44	mad(ness)	12	42	night	13	41	mother
21	35	life	22	35	nature	23	33	dear *
31	29	dead	32	29	thoughts	33	28	call
41	26	sweet	42	25	ear *	43	25	queen
51	20	lost	52	20	murther	53	20	noble
61	19	sleep	62	19	spirit	63	18	brother

<i>Ending in "4"</i>			<i>Ending in "5"</i>			<i>Ending in "6"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
4	70	father	5	70	man *	6	67	king
14	40	god	15	40	soul	16	39	eye
24	33	heart	25	33	pray	26	33	true
34	28	fear	35	28	follow	36	28	matter
44	24	head	45	23	fire	46	22	live *
54	20	old	55	20	poor	56	20	seem
64	18	Denmark	65	18	drink	66	18	grief

<i>Ending in "7"</i>			<i>Ending in "8"</i>			<i>Ending in "9"</i>		
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
7	56	time	8	52	think	9	49	look
17	38	death	18	36	play	19	36	world
27	33	young/-th	28	32	son *	29	32	words
37	27	blood	38	27	day	39	27	find
47	21	fair *	48	20	believe	49	20	end
57	19	faith	58	19	hand	59	19	honor
67	18	sword	68	18	tongue	69	17	farewell

<i>Ending in "o"</i>								
<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>	<i>rank</i>	<i>no.</i>	<i>word</i>
10	45	heaven	30	30	indeed	60	19	lie *
20	35	hear	40	27	part	70	17	fit *
			50	20	England			

HAMLET

SOLILOQUY ANALYSIS

Hamlet's soliloquies

1	1.2.129-158	O that this too, too solid flesh would melt....
2	2.2.544-601	O what a rogue and peasant slave am I....
3	3.1.56-88	To be or not to be....
4	3.2.379-390	'Tis now the very witching time of night....
5	3.3.73-96	Now might I do it pat....
6	4.4.32-66	How all occasions do inform against me....

Claudius's soliloquies

1	3.3.36-72, 97-98	O my offence is rank....
2	4.3.61-71	And England, if my love thou hold'st at aught....

Some questions

1. Who delivers the soliloquy?
2. In what act and scene the soliloquy occur?
3. What specific incident or what words of other characters seem to prompt the soliloquy?
4. What actual facts does the soliloquy contain about the plot? about the character's motivation and actions?
5. What general mood or frame of mind is the character in at the point of the soliloquy? What one dominant emotion would you have an actor work to communicate through the soliloquy, and what are your second and third choices? Should the actor show a shift in emotion or attitude? At what point?
6. What inferences can we draw from the soliloquy about the character's attitudes toward circumstances, other characters, life, or fate? Have any of those attitudes changed?
7. Does the soliloquy seem to divide naturally into parts? How many parts, and where are the divisions? Do the main ideas appear to be arranged in a deliberate order?
8. Does one question or problem dominate the soliloquy? Do any answers or solutions appear?
9. Do any words, phrases, or grammatical constructions recur during the soliloquy? What effect would they create on stage?
10. What images in the soliloquy would you have an actor try to stress? How do they relate to the rest of the play? Do any images recur during the soliloquy?
11. What figurative language stands out in the soliloquy? What irony? Would you have the actor stress it in delivery? How?
and now a fun part—since this is only a script... link your thoughts here to the meaning of the soliloquy
12. Do you want the actor standing, sitting, leaning, crouching? Where on the stage should the actor stand? Do you want the actor to move during the soliloquy? At what point in the speech and to where on the stage? Does the text give the actor any business during the soliloquy? Do you want to add some? Where and what?
13. How do you want the actor to read the soliloquy? At what general pace should it proceed? Where should the pace change? Where do you want the actor to pause, and for how many "beats"? What facial expressions do you want the actor to use, and where should they change?
14. What scenery and what props should be visible during the soliloquy? Do you want to project any images onto the stage? What kind of lighting would be most effective? Would it change? Would any sound effects enhance the soliloquy?

Writing with Shakespeare Study

While reading: Dialectical journal

Summarize each act briefly, with key actions

Assign titles, chosen from the words in the text, to acts or scenes

Collect pieces of “thick text”—hard parts, great parts, pattern parts

Respond to those quotations in your journal with

Questions on words or actions

Ideas for staging

Connections to anything you find relevant

Before casting: Application paragraphs

Name three roles you would like to play: one major, one “character part,” one minor.

Identify a key line or pattern of words in each role, and write a paragraph for each role, explaining how you see yourself delivering those lines.

After casting: Character development

Identify the lines that create complexity, tension, or contradiction in your character. Or is your character “all one way”? not many characters in Shakespeare are.

List important single words or phrases that you particularly want to shape, pop, spring, thrust, squeeze, wring, bubble up, spit, holler, or toot for your audience.

Research option: look up these words in the Oxford English Dictionary and the Harvard Concordance to Shakespeare. Record in your journals what alternate meanings were used around Shakespeare’s time (*OED*) and other uses of these words in this and other plays. What can these rich possibilities do for your role?

Write a creative response to your character: a “biography” or sequel, a poem or missing scene, an interior monologue, or any other literary writing that will help you make this character your own. The only limits are Shakespeare’s own words; you must resonate with them.

During rehearsal: Helpful questions for actors in your company

Write out thoughtful questions to help other actors clarify certain lines for you. You are their first audience. Help them connect. Deliver the questions and then work on those you receive about your role. Write back, but also enact the answer on stage.

Paul Sullivan; Austin; Skip Nicholson, Los Angeles

Acting Company Scenes: Cinna the Poet

CINNA: I dreamt tonight that I did feast with
Caesar,
And things unluckily charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

1ST PLEBEIAN: What is your name?

2ND PLEBEIAN: Whither are you going?

3RD PLEBEIAN: Where do you dwell?

4TH PLEBEIAN: Are you a married man or a bachelor?

2ND PLEBEIAN: Answer every man directly.

1ST PLEBEIAN: Ay, and briefly.

4TH PLEBEIAN: Ay, and wisely.

3RD PLEBEIAN: Ay, and truly, you were best.

CINNA: What is my name? Whither am I going?
Where do I dwell? Am I a married man
or a bachelor? Then to answer every
man directly and briefly, wisely and
truly: wisely I say, I am a bachelor.

2ND PLEBEIAN: That's as much as to say they are fools
that marry. You'll bear me a bang for
that, I fear. Proceed directly.

CINNA: Directly, I am going to Caesar's funeral.

1ST PLEBEIAN: As a friend or an enemy?

CINNA: As a friend.

2ND PLEBEIAN: That matter is answered directly.

4TH PLEBEIAN: For your dwelling—briefly.

CINNA: Briefly, I dwell by the Capitol.

3RD PLEBEIAN: Your name, sir, truly.

CINNA: Truly, my name is Cinna.

1ST PLEBEIAN: Tear him to pieces! He's a conspirator.

CINNA: I am Cinna the poet, I am Cinna the
poet!

4TH PLEBEIAN: Tear him for his bad verses, tear him for
his bad verses!

CINNA: I am not Cinna the conspirator.

4TH PLEBEIAN: It is no matter. His name's Cinna. Pluck
but his name out of his heart, and turn
him going.

3RD PLEBEIAN: Tear him, tear him! Come, brands, ho,
firebrands! To Brutus', to Cassius', burn
all! Some to Decius' house, and some to
Casca's, some to Ligarius'. Away, go!