

Thursday Handouts

Poetry

Prosody.....	1
Prosody Practice.....	3
Alliteration.....	4
Imagery & Figurative Language.....	5
The Sestina.....	6
The Villanelle.....	7
The Double Dactyl.....	8
Poetry Quality Comparison.....	9
The Poetry Response Project.....	10
Ten Ways to Attack a Poem.....	13
Ten Easy Lessons.....	14
TP-COASTT.....	15
Bishop, “One Art”.....	16
Team Poetry Lesson Presentations.....	17
The Explication.....	18
Comparison & Contrast: Melville & Whitman.....	20
Hughes, “Theme for English B”.....	21
Ekphrastic Poetry.....	22

Drama

Reading a Play.....	34
Shakespeare’s Plays.....	36
Shakespeare Resources.....	37
3D Shakespeare.....	38
Midsummer 1.2 (cut).....	40
The Fast Romeo.....	42
The Fast Macbeth.....	46
Rhythm and Meter.....	51
The Witches’ Spell.....	52
EME Grammar.....	53
Romeo and Ethel Juliet 2.2 (cut).....	54
The Acting Companies.....	56
The Promptbook.....	57
Group Participation Evaluation.....	58
Performance Evaluation.....	59
Finding the Voices in a Soliloquy.....	60
Cut It Out—and Write.....	61
Some Shakespeare Compilations.....	62
Hamlet Word Frequency.....	63
Hamlet Word Study.....	64
The Soliloquy Analysis.....	65
Performance Practice: Cinna the Poet.....	66
Writing with Shakespeare Study.....	67



P R O S O D Y

<p>THE FOOT</p>	<p>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.</p>																											
	Iamb	iambic	(- ') to-DÁY																									
	Trochee	trochaic	(' -) BRÓ-ther																									
	Anapest	anapestic	(- - ') in-ter-CÉDE																									
	Dactyl	dactylic	(' - -) 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																									
<p>METRICAL FEET</p>	<table border="0"> <tr> <td data-bbox="350 1060 487 1113">One</td> <td data-bbox="487 1060 698 1113">Monómeter</td> <td data-bbox="698 1060 1573 1113">"Thus I"</td> </tr> <tr> <td data-bbox="350 1113 487 1165">Two</td> <td data-bbox="487 1113 698 1165">Dímeter</td> <td data-bbox="698 1113 1573 1165">"Rich the treasure"</td> </tr> <tr> <td data-bbox="350 1165 487 1218">Three</td> <td data-bbox="487 1165 698 1218">Trímeter</td> <td data-bbox="698 1165 1573 1218">"A sword, a horse, a shield"</td> </tr> <tr> <td data-bbox="350 1218 487 1270">Four</td> <td data-bbox="487 1218 698 1270">Tetrámeter</td> <td data-bbox="698 1218 1573 1270">"And in his anger now he rides"</td> </tr> <tr> <td data-bbox="350 1270 487 1323">Five</td> <td data-bbox="487 1270 698 1323">Pentámeter</td> <td data-bbox="698 1270 1573 1323">"Draw forth thy sword, thou mighty man-at-arms"</td> </tr> <tr> <td data-bbox="350 1323 487 1375">Six</td> <td data-bbox="487 1323 698 1375">Hexámeter</td> <td data-bbox="698 1323 1573 1375">"His foes have slain themselves, with whom he should contend."</td> </tr> <tr> <td data-bbox="350 1375 487 1428">Seven</td> <td data-bbox="487 1375 698 1428">Heptámeter</td> <td data-bbox="698 1375 1573 1428">"There's not a joy the world can give like that it takes away."</td> </tr> <tr> <td data-bbox="350 1428 487 1480">Eight</td> <td data-bbox="487 1428 698 1480">Octámeter</td> <td data-bbox="698 1428 1573 1480">"When I sit down to reason, think to take my stand nor swerve,"</td> </tr> <tr> <td data-bbox="350 1480 487 1633">Nine</td> <td data-bbox="487 1480 698 1633">Nonámeter</td> <td data-bbox="698 1480 1573 1633">"Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,"</td> </tr> </table>	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,"
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,"																										
<p>SPECIAL NAMES</p>	<table border="0"> <tr> <td data-bbox="350 1633 730 1701">Heroic meter</td> <td data-bbox="730 1633 1573 1701">Iambic pentameter</td> </tr> <tr> <td data-bbox="350 1701 730 1764">Long meter</td> <td data-bbox="730 1701 1573 1764">Iambic tetrameter</td> </tr> <tr> <td data-bbox="350 1764 730 1816">Alexandrine</td> <td data-bbox="730 1764 1573 1816">One line of iambic hexameter</td> </tr> </table>	Heroic meter	Iambic pentameter	Long meter	Iambic tetrameter	Alexandrine	One line of iambic hexameter																					
Heroic meter	Iambic pentameter																											
Long meter	Iambic tetrameter																											
Alexandrine	One line of iambic hexameter																											
<p>SCANSION</p>	<p>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>.</p>																											

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

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,

- o 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

- o 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

Imagery and Figurative Language

Purpose: One major purpose of imaginative literature is to help us a little to understand people and life. Good writers do this by broadening or deepening our experience. They broaden it by showing us something we have never seen before and may never see. They deepen it by showing us something in a way in which we may never see it ourselves-- a cow, a storm, love, a death in the

family, a moment of pure happiness, of pure greed, something that is part of life. They are, then, frequently dealing with something with which we are unfamiliar, and they do this by using something with which we are familiar to help create a feeling in us, or to help us see something as they do. The primary tools of the imaginative writer are listed below.

COMPARISONS : (Metaphors) Used to compare unlike things.

“it was... morning, and the first thing that I heard

Was a song outside my window, and the traffic wrote the words

It came ringing up like Christmas bells, and rapping up like pipes and drums” -- Joni Mitchell

“Fear is like a wilder land
Stepping stones or sinking sand” -- Joni Mitchell

“And you stood out like a ruby in a black man’s ear” -- Joni Mitchell (after Shakespeare)

“Like a bridge over troubled water / I will lay me down.” -- Paul Simon

“I am a rock; I am an island.” -- Paul Simon

“I’d rather be a hammer than a nail.” -- Paul Simon

SYMBOL: Anything that stands for something else.

“So long, Frank Lloyd Wright. / I can’t believe your song is gone so soon.” -- Paul Simon

“And the people bowed and prayed / To the Neon God they made.” -- Paul Simon

“There is a rose in Spanish Harlem... It is a special one;/ It’s never seen the sun,/ It only comes out when the moon is on the run/ And all the stars are gleaming./ It’s growing in the street/ Right up through the concrete/ But soft and sweet and dreaming...” -- Phil Spector

TECHNICAL TERMS :

-Simile: A metaphor expressed with “like” or “as.”

-Metonymy: The use of a closely related person, object, or idea. (Ex: “The White House has announced...”)

-Synecdoche: The use of a part for a whole. (Ex: “All hands on deck.” “counting noses”)

-Dead metaphor: One whose vehicle no longer calls up an image. (Ex: “Happy as a lark” - do you

eally picture a lark?) As a good rule of thumb, if you’ve heard the metaphor before, it’s dead.

-Tenor: The unfamiliar object or idea to be communicated.

-Vehicle: The image which communicated the tenor. (Ex: “You (tenor) were playing¹ like a devil (vehicle) wearing wings”) --Joni Mitchell

-Conceit: A fairly long and extended metaphor or simile.

-Symbol: A metaphor whose tenor is omitted.

-Personification: The attributing of human characteristics to animals or inanimate objects. (Ex: “Crickets call, courting their ladies in star-dappled green.”) -- Joni Mitchell

¹ gambling

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-

Poetry: The Double Dactyl

The *higgledy-piggledy*, or ‘Double Dactyl,’ 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. All others are double dactyls.
- One line must be a single six-syllable, double dactylic word.

The metrical pattern:

/ — — / — —
 / — — / — —
 / — — / — —
 / — — /
 / — — / — —
 / — — / — —
 / — — / — —
 / — — /

Some examples:

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.”

Romeo

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.

Double-Dactyl

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

Titus

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

—Louisa Newlin

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.



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: Writing the Essay

Ten kinds of attacks

1. **Define the contrasts** in a poem; point out language and imagery that support the oppositions; judge the speaker's attitude toward each of the elements in the contrasts.
2. **Understand what the poem says**; show how the various elements combine to clarify the subject and to give the expression an æsthetic substance and emotional tone.
3. **Perceive its intellectual and emotional structure**; break the poem down; find its linguistic elements; show how effective the discrete elements are and how dramatically they are put together. Consider: the dramatic situation, the speaker's character and attitude, the language (literal/metaphoric/ symbolic) sense, the metric structure, the grammatical or syntactic structure.
4. **Find answers or resolutions**: look especially in the final lines; find a climax; see the relationship of parts (questions/ answers, problem/ resolution, paradox/ clarification).
5. **Identify the tone and any tonal shifts**; establish whether or not the tone changes; explain the connection between tone and situation, tone and meaning, tone and the speaker's language or attitude.
6. **Explain the poem's connotative meaning**; explain how the connotative force of the poem's language strengthens the comment the speaker makes.
7. **Identify the poem's emotional structure**; does the poem rise in intensity to a climax, begin at a high pitch and ease as the speaker's mind begins to adjust to a shock or impact, maintain a steady emotional intensity? Relate how emotion is related to the experience, the theme, the language and imagery, the metrical structure of the poem.
8. **Identify the metric structure** (rhythm/ rhyme/ stanza form) and relate it to the other elements in the poem. Judge to what extent the metric structure strengthens or weakens the poem.
9. **Identify the speaker** and explain the speaker's relation to the poem (look for irony) and to the action of the poem; find the occasion, that is, the thing that sparked the creation (incident/ time/ place); explain the communication between the poem's "cause" and the poet.
10. **Identify allusions or references**; explain how the poet uses them to heighten his comment about humanity, nature, God. Be particularly aware of the importance of the Bible and of Greek and Roman mythology. Always remember that a poet writes concisely.

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

TP-COASTT: A MNEMONIC FOR POETRY

Title	The title is part of the poem; consider any multiple meanings.
Paraphrase	Rephrase the poem using your words.
Connotation	Contemplate the poem for meaning beyond the literal.
Organization	Identify organizational patterns, visual, temporal, spatial, abstract
Attitude	Identify the tone—both the speaker's and the poet's attitude
Shifts*	Locate shifts in speaker, tone, setting, syntax, diction...
Title	Examine the title again, this time on an interpretive level
Theme	Determine what the poem says

*Shifts

Signals Key words (*still, but, yet, although, however...*)
 Punctuation (consider every punctuation mark)
 Stanza or paragraph divisions
 Changes in line length or stanza length or both

Types Structure (how the work is organized)
 Changes in syntax (sentence length and construction)
 Changes in sound (rhyme, rhythm, alliteration, assonance...)
 Changes in diction (slang to formal language, for example)

Patterns Are the shifts sudden? progressive? recursive? Why?

ELIZABETH BISHOP
ONE ART

The art of losing isn't hard to master;
 so many things seem filled with the intent
 to be lost that their loss is no disaster.

5 Lose something every day. Accept the fluster
 of lost door keys, the hour badly spent.
 The art of losing isn't hard to master.

Then practice losing farther, losing faster:
 places, and names, and where it was you meant
 10 to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
 next-to-last, of three loved houses went.
 The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
 15 some realms I owned, two rivers, a continent.
 I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
 I love) I shan't have lied. It's evident
 the art of losing's not too hard to master
 20 though it may look like (Write it!) like disaster.

From *The Complete Poems 1927-1979* by Elizabeth Bishop, published by
 Farrar, Straus & Giroux, Inc. Copyright © 1979, 1983 by Alice Helen
 Methfessel. Used with permission.

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 team 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 team 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.

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

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.

Theme for English B

Langston Hughes

The instructor said,

Go home and write

a page tonight.

And let that page come out of you—

5 *Then, it will be true.*

I wonder if it's that simple?

I am twenty-two, colored, born in Winston-Salem.

I went to school there, then Durham, then here

to this college on the hill above Harlem.

10 I am the only colored student in my class.

The steps from the hill lead down into Harlem,

through a park, then I cross St. Nicholas,

Eighth Avenue, Seventh, and I come to the Y,

the Harlem Branch Y, where I take the elevator

15 up to my room, sit down, and write this page:

It's not easy to know what is true for you or me

at twenty-two, my age. But I guess I'm what

I feel and see and hear, Harlem, I hear you.

hear you, hear me—we two—you, me, talk on this page.

20 (I hear New York, too.) Me—who?

Well, I like to eat, sleep, drink, and be in love.

I like to work, read, learn, and understand life.

I like a pipe for a Christmas present,

or records—Bessie, bop, or Bach.

25 I guess being colored doesn't make me *not* like

the same things other folks like who are other races.

So will my page be colored that I write?

Being me, it will not be white.

But it will be

30 a part of you, instructor.

You are white—

yet a part of me, as I am a part of you.

That's American.

Sometimes perhaps you don't want to be a part of me.

35 Nor do I often want to be a part of you.

But we are, that's true!

As I learn from you,

I guess you learn from me—

although you're older—and white—

40 and somewhat more free.

This is my page for English B.

*Langston Hughes, "Theme for English B" from Collected Poems.
Copyright © 1994 by The Estate of Langston Hughes.*



Advanced Placement Summer Institute

Skip Nicholson

skip@nicholson.net

www.skipnicholson.com

Resources for Teaching Ekphrastic Poetry

Web Sites

Rusche, Harry. Emory University. The Poet Speaks of Art.

<http://www.english.emory.edu/classes/paintings&poems/titlepage.html>

Morrison, Valerie. University of Georgia. Ekphrastic Poetry.

<http://valerie6.myweb.uga.edu/ekphrasticpoetry.html>

Books & Video

Rowden, Justine. *Paint Me a Poem: Poems Inspired by Masterpieces of Art*. Honesdale, Pa.: Wordsong/Boyd's Mills Press, 2005. Print.

Krakora, Joseph, dir. *Vermeer: Master of Light*. Microcinema, 2009. DVD.

Greenberg, Jan, ed.. *Heart to heart : new poems inspired by twentieth century American art*. New York: Harry N Abrams, 2001. Print.

Lesson and Unit Plans

Cox, Ann Kelly. "Ekphrasis: Using Art to Inspire Poetry," a plan for a unit of 8 50-minute periods. NCTE/IRA Read Write Think. <

<http://www.readwritethink.org/classroom-resources/lesson-plans/ekphrasis-using-inspire-poetry-1093.html>>

Smithsonian American Art Museum. "Ekphrastic Poetry Lesson," a one-period lesson.

<http://americanart.si.edu/education/pdf/Ekphrastic_Poetry_Lesson.pdf>

Suitable for grades 7-12; students produce a 10-line poem.

Moorman, Honor. "Backing into Ekphrasis: Reading and Writing Poetry about Visual Art." *English Journal*, Sep. 2006: 47-53. Print. Available online at <<http://www.tnellen.com/cybereng/ekphrasis.pdf>>

Includes a lesson plan and much more

Marisco, Lynn Rogers. "Ekphrastic Poetry: Exploring the visual Arts with a Poet's Eye." Chatham University, Pa.

<www.chatham.edu/pti/curriculum/units/2005/Marsico.pdf>

A lengthy discussion and an 8-day lesson plan. Suitable for all secondary grades.

Museums

Artyclopedia presents an extensive list of museum web sites accessible from a clickable world map. But it also includes a search engine for finding words by title, by artist, or by museum. It's an extensive data base, easy to navigate.

<<http://www.artyclopedia.com/museums.html>>

Here are a few major museums outside North America that students can mine with profit.

China National Museum of Fine Art—

http://www.chinaculture.org/gb/en_museum/2003-09/24/content_30094.htm

Le Musée des Beaux-Arts, Brussels—

www.fine-arts-museum.be

Musé d'Orsay, Paris—<http://www.musee-orsay.fr/en/home.html>

Museu Nacional de Belas Artes, Rio de Janeiro—

<http://www.mnba.gov.br/>

National Archaeological Museum of Athens—

www.namuseum.gr

National Museum, New Delhi—

<http://www.nationalmuseumindia.gov.in/collection.html>

The British Museum, London—www.britishmuseum.org

The Hermitage, St Petersburg—

<http://www.heritagemuseum.org>

The Louvre, Paris—www.louvre.fr

The National Gallery, London—

www.nationalgallery.org.uk

The National Museum of Korea, Seoul—

<http://www.museum.go.kr/main/index/index002.jsp>

The Prado, Madrid—www.museodelprado.es

The Rijksmuseum, Amsterdam—www.rijksmuseum.nl

The Uffizi Gallery, Florence—www.uffizi.com

The Vatican Museums—Vatican City

http://mv.vatican.va/3_EN/pages/MV_Home.html

Tokyo National Museum—<http://www.tnm.jp/?lang=en>

Vincent

(Starry Starry Night)

Song lyrics by Don McLean

Starry starry night, paint your palette blue and grey
Look out on a summer's day with eyes that know the darkness in my soul
Shadows on the hills, sketch the trees and the daffodils
Catch the breeze and the winter chills, in colors on the snowy linen land

5 Now I understand what you tried to say to me
How you suffered for your sanity How you tried to set them free
They would not listen they did not know how, perhaps they'll listen now

Starry starry night, flaming flowers that brightly blaze
Swirling clouds in violet haze reflect in Vincent's eyes of china blue
10 Colors changing hue, morning fields of amber grain
Weathered faces lined in pain are soothed beneath the artist's loving hand

Refrain:

For they could not love you, but still your love was true
And when no hope was left in sight, on that starry starry night
You took your life as lovers often do,
15 But I could have told you, Vincent,
This world was never meant for one as beautiful as you

Starry, starry night, portraits hung in empty halls
Frameless heads on nameless walls with eyes that watch the world and can't forget.
Like the stranger that you've met, the ragged man in ragged clothes
20 The silver thorn of bloody rose, lie crushed and broken on the virgin snow

Now I think I know what you tried to say to me
How you suffered for your sanity How you tried to set them free
They would not listen they're not listening still
Perhaps they never will.

Icarus
Edward Field

Only the feathers floating around the hat
Showed that anything more spectacular had occurred
Than the usual drowning. The police preferred to ignore
The confusing aspects of the case,
5 And the witnesses ran off to a gang war.
So the report filed and forgotten in the archives read simply
Drowned, but it was wrong: Icarus
Had swum away, coming at last to the city
Where he rented a house and tended the garden.
10 That nice Mr. Hicks the neighbors called him,
Never dreaming that the gray, respectable suit
Concealed arms that had controlled huge wings
Nor that those sad, defeated eyes had once
Compelled the sun. And had he told them
15 They would have answered with a shocked, uncomprehending stare.
No, he could not disturb their neat front yards;
Yet all his books insisted that this was a horrible mistake:
What was he doing aging in a suburb?
Can the genius of the hero fall
20 To the middling stature of the merely talented?
And nightly Icarus probes his wound
And daily in his workshop, curtains carefully drawn,
Constructs small wings and tries to fly
To the lighting fixture on the ceiling:
25 Fails every time and hates himself for trying.
He had thought himself a hero, had acted heroically,
And now dreamt of his fall, the tragic fall of the hero;
But now rides commuter trains,
Serves on various committees,
30 And wishes he had drowned.



The Lament for Icarus
Herbert Draper

To A Friend Whose Work Has Come To Triumph
Anne Sexton

Consider Icarus, pasting those sticky wings on,
testing this strange little tug at his shoulder blade,
and think of that first flawless moment over the lawn
of the labyrinth. Think of the difference it made!
5 There below are the trees, as awkward as camels;
and here are the shocked starlings pumping past
and think of innocent Icarus who is doing quite well:
larger than a sail, over the fog and the blast
of the plushy ocean, he goes. Admire his wings!
10 Feel the fire at his neck and see how casually
he glances up and is caught, wondrously tunneling
into that hot eye. Who cares that he fell back to the sea?
See him acclaiming the sun and come plunging down
while his sensible daddy goes straight into town.

Icarus
By Tony Curtis

Out of an English summer morning's sky
drops an Indian who failed in flight
miles short of heaven. This frozen Icarus
thrown from the wheel-bay of a 747,
5 splashes into a Surrey reservoir,
cracking the water like a whip.
This poor man stowed away
in the Delhi heat, curled
himself into an oven of rubber and oil,
10 and dreamed as he rose in the deafening take-off
of food and rain and Coca-Cola
and television where the colour never ends.
The waitress at the Granada stop
tapping in two coffees and a Danish
15 at the till, for no reason at all,
looked up, saw a bird, or an engine,
or a man, and then nothing
but blue sky again.

Icarus' Diatribe
By Aaron Pastula

How we have wasted the years here, Father;
Grounded in the shadow of Talus, whom you envied
Too much, and murdered. We might be free
If
5 Ariadne had not received a precious ball of thread
With which to save her lover, yet you would rescue
Another even though we are trapped, and only
Two left.
I've watched your shadows sleep against stone walls
10 While I ran our labyrinth, the sun above
Driving me as if I should call for my final repose
Alone.
Do you remember the torrid wind maneuvering
Around the angles of our usless garrison,
15 Filling empty mouths with surrogate conversation?
We
Seldom spoke, you and I, roaming like languid souls
When the Minotaur's threat was dead.
And yet I felt the lyre singing in my breast,
20 Always
Crying out background noise for the construction
Of my cunningly wrought wings; my only means to rise
Above these steadfast fortress walls, lest I
Surrender
25 To your silence. I know the gulls were wailing
When I robbed them, but they had flown too close:
I am not to blame for the necessity of my purpose.
To you
I am as your own divided heart - double-sexed
30 And beating as a thief's in the falling hours of twilight,
Awaiting my time to retire. Instead I take flight,
The sun
Drawing me as an opiate away from our
Etherized utopia, leaving you puzzled; compelling
35 You to follow me out above the open,
Beguiling sea

Icarus
By Christine Hemp

It was his idea, this flying thing.
We collected feathers at night, stuffing
our pockets with mourning dove down. By day,
we'd weave and glue them with the wax
5 I stole after we'd shooed the bees away.
Oh, how it felt, finally, to blow off Crete
leaving a labyrinth of dead-ends:
my clumsiness with figures, father's calm
impatience, cool logic, interminable devising.
10 The sea wind touched my face like balm.
He thought I'd tag along as usual,
in the wake of his careful scheme
bound by the string connecting father and son,
invisible thread I tried for years to untie.
15 I ached to be a good-for-something on my own.
I didn't know I'd get drunk with the heat,
flying high, too much a son to return.
Poor Daedelus, his mouth an O below,
his hands outstretched to catch the rain
20 of wax. He still doesn't know.
My wings fell, yes - I saw him hover
over the tiny splash - but by then I'd been
swallowed into love's eye, the light I've come to see
as home, drowning in the yes, this swirling
25 white-hot where night will never find me.
And now when my father wakes
each morning, his bones still sore
from his one-time flight, his confidence undone
because the master plan fell through,
30 he rises to a light he never knew, his son.

The Fall of Icarus (Metamorphosis, VIII: 183-235)
By Ovid, Translated by Sir Samuel Garth

These, as the angler at the silent brook,
Or mountain-shepherd leaning on his crook,
Or gaping plowman, from the vale describes,
They stare, and view 'em with religious eyes,
5 And strait conclude 'em Gods; since none, but they,
Thro' their own azure skies cou'd find a way.
When now the boy, whose childish thoughts aspire
To loftier aims, and make him ramble high'r,
Grown wild, and wanton, more embolden'd flies
10 Far from his guide, and soars among the skies.
The soft'ning wax, that felt a nearer sun,
Dissolv'd apace, and soon began to run.
The youth in vain his melting pinions shakes,
His feathers gone, no longer air he takes:
15 Oh! Father, father, as he strove to cry,
Down to the sea he tumbled from on high,
And found his Fate; yet still subsists by fame,
Among those waters that retain his name.

The Shield of Achilles

W. H. Auden

5 She looked over his shoulder
 For vines and olive trees,
 Marble well-governed cities
 And ships upon untamed seas,
 But there on the shining metal
 His hands had put instead
 An artificial wilderness
 And a sky like lead.

10 A plain without a feature, bare and brown,
 No blade of grass, no sign of neighborhood,
 Nothing to eat and nowhere to sit down,
 Yet, congregated on its blankness, stood
 An unintelligible multitude,
 A million eyes, a million boots in line,
 15 Without expression, waiting for a sign.

Out of the air a voice without a face
 Proved by statistics that some cause was just
 In tones as dry and level as the place:
 No one was cheered and nothing was discussed;
 20 Column by column in a cloud of dust
 They marched away enduring a belief
 Whose logic brought them, somewhere else, to grief.

25 She looked over his shoulder
 For ritual pieties,
 White flower-garlanded heifers,
 Libation and sacrifice,
 But there on the shining metal
 Where the altar should have been,
 She saw by his flickering forge-light
 30 Quite another scene.

Barbed wire enclosed an arbitrary spot
 Where bored officials lounged (one cracked a joke)
 And sentries sweated for the day was hot:
 A crowd of ordinary decent folk
 35 Watched from without and neither moved nor spoke
 As three pale figures were led forth and bound
 To three posts driven upright in the ground.

40 The mass and majesty of this world, all
 That carries weight and always weighs the same
 Lay in the hands of others; they were small
 And could not hope for help and no help came:
 What their foes like to do was done, their shame
 Was all the worst could wish; they lost their pride
 And died as men before their bodies died.

45 She looked over his shoulder
 For athletes at their games,
 Men and women in a dance
 Moving their sweet limbs
 Quick, quick, to music,
 50 But there on the shining shield
 His hands had set no dancing-floor
 But a weed-choked field.

A ragged urchin, aimless and alone,
 Loitered about that vacancy; a bird
 55 Flew up to safety from his well-aimed stone:
 That girls are raped, that two boys knife a third,
 Were axioms to him, who'd never heard
 Of any world where promises were kept,
 Or one could weep because another wept.

60 The thin-lipped armorer,
 Hephaestos, hobbled away,
 Thetis of the shining breasts
 Cried out in dismay
 At what the god had wrought
 65 To please her son, the strong
 Iron-hearted man-slaying Achilles
 Who would not live long.

Homer's description of the shield of Achilles, *The Iliad*, Book 18

[490] Therein fashioned he also two cities of mortal men exceeding fair. In the one there were marriages and feasting, and by the light of the blazing torches they were leading the brides from their bowers through the city, and loud rose the bridal song. And young men were whirling in the dance, and in their midst [495] flutes and lyres sounded continually; and there the women stood each before her door and marvelled. But the folk were gathered in the place of assembly; for there a strife had arisen, and two men were striving about the blood-price of a man slain; the one avowed that he had paid all, [500] declaring his cause to the people, but the other refused to accept aught; and each was fain to win the issue on the word of a daysman. Moreover, the folk were cheering both, shewing favour to this side and to that. And heralds held back the folk, and the elders were sitting upon polished stones in the sacred circle, [505] holding in their hands the staves of the loud-voiced heralds. Therewith then would they spring up and give judgment, each in turn. And in the midst lay two talents of gold, to be given to him whoso among them should utter the most righteous judgment. But around the other city lay in leaguer two hosts of warriors [510] gleaming in armour. And twofold plans found favour with them, either to lay waste

the town or to divide in portions twain all the substance that the lovely city contained within. Howbeit the besieged would nowise hearken thereto, but were arming to meet the foe in an ambush. The wall were their dear wives and little children guarding, [515] as they stood thereon, and therewithal the men that were holden of old age; but the rest were faring forth, led of Ares and Pallas Athene, both fashioned in gold, and of gold was the raiment wherewith they were clad. Goodly were they and tall in their harness, as beseemeth gods, clear to view amid the rest, and the folk at their feet were smaller. [520] But when they were come to the place where it seemed good unto them to set their ambush, in a river-bed where was a watering-place for all herds alike, there they sate them down, clothed about with flaming bronze. Thereafter were two scouts set by them apart from the host, waiting till they should have sight of the sheep and sleek cattle. [525] And these came presently, and two herdsmen followed with them playing upon pipes; and of the guile wist they not at all.

Homer. *The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes.* Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.



Replications of Achilles's shield, made from the description in *The Iliad*.
[Shield at left, The Huntington Library]

Courtyards in Delft

Derek Mahon
(for Gordon Woods)

5 Oblique light on the trite, on brick and tile—
Immaculate masonry, and everywhere that
Water tap, that broom and wooden pail
To keep it so. House-proud, the wives
Of artisans pursue their thrifty lives
Among scrubbed yards, modest but adequate.
Foliage is sparse, and clings. No breeze
Ruffles the trim composure of those trees.

10 No spinet-playing emblematic of
The harmonies and disharmonies of love;
No lewd fish, no fruit, no wide-eyed bird
About to fly its cage while a virgin
Listens to her seducer, mars the chaste
Perfection of the thing and the thing made.
15 Nothing is random, nothing goes to waste.
We miss the dirty dog, the fiery gin.

20 That girl with her back to us who waits
For her man to come home for his tea
Will wait till the paint disintegrates
And ruined dikes admit the esurient sea;
Yet this is life too, and the cracked
Out-house door a verifiable fact
As vividly mnemonic as the sunlit
Railings that front the houses opposite.

25 I lived there as a boy and know the coal
Glittering in its shed, late-afternoon
Lambency informing the deal table,
The ceiling cradled in a radiant spoon.
I must be lying low in a room there,
30 A strange child with a taste for verse,
While my hard-nosed companions dream of fire
And sword upon parched veldt and fields of rain-swept gorse.



Courtyards in Delft
Pieter de Hoock, 1659

National Gallery, London
approx. 29 x 23.5 inches

The Great Wave: Hokusai

Donald Finkel

The Great Wave: Hokusai

But we will take the problem in its most obscure manifestation, and suppose that our spectator is an average Englishman. A trained observer, carefully hidden behind a screen, might notice a dilation in his eyes, even an intake of his breath, perhaps a grunt. (Herbert Read, *The Meaning of Art*)

It is because the sea is blue,
Because Fuji is blue, because the bent blue
Men have white faces, like the snow
On Fuji, like the crest of the wave in the sky the color of their
5 Boats. It is because the air
Is full of writing, because the wave is still: that nothing
Will harm these frail strangers,
That high over Fuji in an earthcolored sky the fingers
Will not fall; and the blue men
10 Lean on the sea like snow, and the wave like a mountain leans
Against the sky.

In the painter's sea
All fishermen are safe. All anger bends under his unity.
But the innocent bystander, he merely
15 'Walks round a corner, thinking of nothing': hidden
Behind a screen we hear his cry.
He stands half in and half out of the world; he is the men,
But he cannot see below Fuji
The shore the color of sky; he is the wave, he stretches
20 His claws against strangers. He is
Not safe, not even from himself. His world is flat.
He fishes a sea full of serpents, he rides his boat
Blindly from wave to wave toward Ararat.



The Great Wave at Kamagawa
Katsushika Hokusai, 1831
woodblock print

Not my Best Side

U. A. Fanthorpe

I

Not my best side, I'm afraid.
 The artist didn't give me a chance to
 Pose properly, and as you can see,
 Poor chap, he had this obsession with
 5 Triangles, so he left off two of my
 Feet. I didn't comment at the time
 (What, after all, are two feet
 To a monster?) but afterwards
 I was sorry for the bad publicity.
 10 Why, I said to myself, should my conqueror
 Be so ostentatiously beardless, and ride
 A horse with a deformed neck and square hoofs?
 Why should my victim be so
 Unattractive as to be inedible,
 15 And why should she have me literally
 On a string? I don't mind dying
 Ritually, since I always rise again,
 But I should have liked a little more blood
 To show they were taking me seriously.

II

20 It's hard for a girl to be sure if
 She wants to be rescued. I mean, I quite
 Took to the dragon. It's nice to be
 Liked, if you know what I mean. He was
 So nicely physical, with his claws
 25 And lovely green skin, and that sexy tail,
 And the way he looked at me,
 He made me feel he was all ready to
 Eat me. And any girl enjoys that.
 So when this boy turned up, wearing machinery,
 30 On a really dangerous horse, to be honest
 I didn't much fancy him. I mean,

What was he like underneath the hardware?
 He might have acne, blackheads or even
 Bad breath for all I could tell, but the dragon--
 35 Well, you could see all his equipment
 At a glance. Still, what could I do?
 The dragon got himself beaten by the boy,
 And a girl's got to think of her future.

III

I have diplomas in Dragon
 40 Management and Virgin Reclamation.
 My horse is the latest model, with
 Automatic transmission and built-in
 Obsolescence. My spear is custom-built,
 And my prototype armour
 45 Still on the secret list. You can't
 Do better than me at the moment.
 I'm qualified and equipped to the
 Eyebrow. So why be difficult?
 Don't you want to be killed and/or rescued
 50 In the most contemporary way? Don't
 You want to carry out the roles
 That sociology and myth have designed for you?
 Don't you realize that, by being choosy,
 You are endangering job prospects
 55 In the spear- and horse-building industries?
 What, in any case, does it matter what
 You want? You're in my way.



St George and the Dragon

Uccello (1397-1435)
National Gallery, London

Looking at Point-of-View: Three Perspectives for One Poem

1. Look at the painting closely. Based on your knowledge of myth and legend, what are some initial inferences you can draw concerning the figures depicted in the painting? In other words, what are some of the characteristics you assume each character embodies?
The Maiden / The Dragon / The Knight?
4. Once you have heard the responses from the other groups, please answer the following question: Why is the knight interested most in maintaining the paradigm represented in the painting?

Now read your stanza and then answer the following questions:

2. In what ways does your speaker reinforce or affirm the assumptions you made about him/her/it?
3. In what ways does your speaker reject or go against the assumptions you made about him/her/it?

Homework: Taking all of "Not My Best Side" into consideration, along with the comments of your classmates, write a short response (1 page or so) in which you discuss one of the main ideas in this poem. Specifically discuss how the different points of view are significant in expressing this idea. For this assignment, your first sentence needs to be your thesis statement.

*Lance Bala,
Bellevue, Washington*

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

Play	Lines	Words	Spchs
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

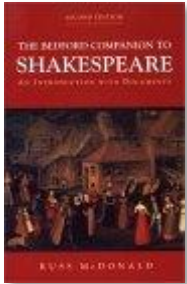
Plays ranked by unique words

Play	Unique words
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 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:

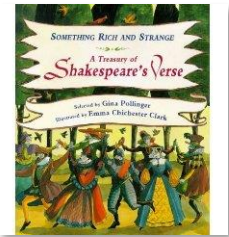
Louis Fantasia. *Instant Shakespeare: A Proven Technique for Actors, Directors, and Teachers.* Ivan R. Dee, 2002. ISBN-13: 978-1566635035

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

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

Parts:

Bottom 1		
Bottom 2		
Bottom 3		
Quince 1		
Quince 2		
Quince 3		
Flute		
Starveling		
Snout		
Snug		

New Bottom, 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
Watch for (1)-differences and (2)-new information

Questions

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

Reading 3

(watch for differences and new information)
Circle any words or phrases you don’t understand. (“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. Is Bottom a bully? loudmouth? egomaniac? good actor? a leader?
about the "minor" characters
3. 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?
4. Why might they be so quiet during the scene?
5. Do they want to be in the play?
6. Is Snug ill? nervous? slow? new to town/the group? very shy?
7. Snout... Starveling... Flute...
8. How old are these guys?
9. Are any of them related?
10. Are any of them doing anything during the scene?
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*, New York: Simon & Schuster, 2006. Print.

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 SNOOT 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

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!.**

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 !

If we shadows have offended,
Think but this, and all is mended,
That you have but slumb'ered here
While these visions did appear.

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)

"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*

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		
	1 st	2 nd	3 rd	1 st	2 nd	3 rd
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 thine *	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**, **-'ft**, or **-ft**.

Examples: thou giv**est**, thou sing'**ft**
irregular example: thou **wilt** hear

Some irregular verbs:

<i>present:</i>	you	<i>are</i>	<i>have</i>	<i>will</i>	<i>can</i>	<i>shall</i>	<i>do</i>
	thou	art	haft	wilt	canft	shalt	doft
<i>past:</i>	you	<i>were</i>	<i>had</i>	<i>would</i>	<i>could</i>	<i>should</i>	<i>did</i>
	thou	waft	hadft	wouldft	couldft	shouldft	didft

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

Example: thou art not, thou canft not,
thou couldft 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?
25 The orchard walls are high and hard to climb,
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,
30 And what love can do, that dares love attempt;
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 blessèd 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?

Juliet Do not swear at all;
75 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 blessèd, blessèd night! I am afeard,
Being in night, all this is but a dream,
105 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]

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 through 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: [//].

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:

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.*

35 Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?

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.

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

HAMLET: WORD COUNT

<i>Rank</i>	<i>Occur</i>	<i>Word</i>	<i>Rank</i>	<i>Occur</i>	<i>Word</i>	<i>Rank</i>	<i>Occur</i>	<i>Word</i>	<i>Rank</i>	<i>Occur</i>	<i>Word</i>			
1	228	lord	57	19	hand	104	14	work	170	9	black	213	7	sorrow
2	123	good	57	19	honor	115	13	face	170	9	confess	213	7	strook
3	83	love	57	19	lie *	115	13	fool *	170	9	custom	213	7	wholesome
4	70	father	57	19	sleep	115	13	gentlemen	170	9	dread	213	7	woman
5	70	man *	57	19	spirit	115	13	kill	170	9	effect	233	6	beauty
6	67	king	63	18	brother	115	13	passion	170	9	excellent	233	6	choice
7	56	time	63	18	Denmark	121	12	brain	170	9	hope	233	6	course
8	52	think	63	18	drink	121	12	Dane	170	9	land	233	6	discourse
9	49	look	63	18	grief	121	12	fine *	170	9	letters	233	6	double
10	45	heaven	63	18	sword	121	12	foul	170	9	mouth	233	6	dull
11	44	mad(ness)	63	18	tongue	121	12	judgment	170	9	patience	233	6	fare
12	42	night	69	17	farewell	121	12	name	170	9	sea	233	6	fat
13	41	mother	69	17	fit *	121	12	Norway	170	9	shame	233	6	fie
14	40	god	69	17	grow	121	12	offense	170	9	sick	233	6	gracious
14	40	soul	69	17	little	121	12	proof/-ve	170	9	sight	233	6	hit
16	39	eye	69	17	player	121	12	strange	170	9	sure	233	6	home
17	38	death	69	17	purpose	131	11	action	170	9	woe	233	6	hot
18	36	play	69	17	remember	131	11	business	189	8	adieu	233	6	laugh
18	36	world	69	17	sound *	131	11	deed	189	8	beast	233	6	moon
20	35	hear	69	17	watch	131	11	draw	189	8	charge	233	6	prithee
20	35	life	78	16	act	131	11	full	189	8	conscience	233	6	quiet
20	35	nature	78	16	answer	131	11	ground	189	8	dream	233	6	ready
23	33	dear *	78	16	body	131	11	hell	189	8	eat	233	6	slain
23	33	heart	78	16	cause	131	11	help	189	8	fashion	233	6	truth
23	33	pray	78	16	command	131	11	hour	189	8	fault	233	6	wicked
23	33	true	78	16	daughter	131	11	husband	189	8	heavy	233	6	wits
23	33	young/-th	78	16	fortune	131	11	joy	189	8	lack	255	5	choose
28	32	son *	78	16	grace	131	11	maid	189	8	list *	255	5	circumstance
28	32	words	78	16	grave *	131	11	peace	189	8	music	255	5	cock *
30	30	indeed	78	16	honest	131	11	tears *	189	8	note	255	5	color
31	29	dead	78	16	lady	131	11	three	189	8	particular	255	5	commission
32	29	thoughts	78	16	light *	131	11	uncle	189	8	power	255	5	conceit
33	28	call	78	16	majesty	147	10	breath	189	8	secret	255	5	disposition
34	28	fear	78	16	marry *	147	10	buried	189	8	service	255	5	dumb
35	28	follow	78	16	mind	147	10	crown	189	8	soldiers	255	5	figure
36	28	matter	78	16	question	147	10	danger	189	8	sun	255	5	flesh
37	27	blood	78	16	reason	147	10	guilty	189	8	table	255	5	fly *
38	27	day	78	16	revenge	147	10	knave	189	8	violence	255	5	hard
39	27	find	78	16	sense	147	10	late	189	8	wife	255	5	liberty
40	27	part	78	16	virtue	147	10	marriage	189	8	wrong	255	5	mass *
41	26	sweet	98	15	air	147	10	memory	189	8	year *	255	5	methinks
42	25	ear *	98	15	fellow	147	10	news	213	7	angel	255	5	morning
43	25	queen	98	15	free	147	10	obey	213	7	beard	255	5	mortal
44	24	head	98	15	mark *	147	10	phrase	213	7	breathe	255	5	motive
45	23	fire	98	15	please	147	10	place	213	7	cold	255	5	nunn'ry
46	22	live *	98	15	swear	147	10	Phyrrhus	213	7	dare *	255	5	piece
47	21	fair *	104	14	bear*	147	10	rank *	213	7	dust	255	5	read
48	20	believe	104	14	bed	147	10	return	213	7	false	255	5	report
49	20	end	104	14	damned	147	10	seal'd	213	7	feed	255	5	silence
50	20	England	104	14	die *	147	10	second	213	7	fingers	255	5	skull
50	20	lost	104	14	drown	147	10	soft	213	7	foils	255	5	stir
50	20	murther	104	14	duty	147	10	star	213	7	funeral	255	5	sudden
50	20	noble	104	14	friend	147	10	understand	213	7	ghost	255	5	terms
50	20	old	104	14	haste	147	10	wind	213	7	health	255	5	treason
50	20	poor	104	14	right	147	10	wisdom	213	7	noise	255	5	trumpet
50	20	seem	104	14	state	170	9	age	213	7	season *	255	5	vile
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 "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>
1	228	lord	2	123	good
11	44	mad(ness)	12	42	night
21	35	life	22	35	nature
31	29	dead	32	29	thoughts
41	26	sweet	42	25	ear *
51	20	lost	52	20	murther
61	19	sleep	62	19	spirit

<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 "0"</i>			<i>Ending in "0"</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
20	35	hear	40	27	part
			50	20	England
			60	19	lie *
			70	17	fit *

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?

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!

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