



# The Final Act

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

## Unit Overview

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

**GOALS:**

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

**ACADEMIC VOCABULARY**

- source
- bibliography
- evaluate
- annotate

**Literary Terms**

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

**My Notes**

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## Learning Target

- Create and write an argument, introducing and organizing claims clearly, supporting claims with clear reasons and relevant evidence, and demonstrating an understanding of the topic.
- Participate in a class debate, evaluating other speakers' arguments to be sure their claims are supported by reasons and evidence.

## Preview

In this activity, you will read an article and participate in a class debate about teaching Shakespeare in school.

## Setting a Purpose for Reading

- As you read the article, mark the text using two different colors to indicate support for the pro and con sides of the controversy.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Laura Clark is a British journalist. She is the education correspondent for the British newspaper *Daily Mail*.

## Article

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

by Laura Clark

- 1 Shakespeare's plays are being rewritten as comic strips for pupils who find his poetry boring, it **emerged** today.
- 2 Thousands of teenagers are to study cartoon versions of famous plays such as *Macbeth*, which reduce finely-crafted passages to snappy phrases.
- 3 The publishers hope the comics—illustrated by artists who have worked on the Spiderman series—will inspire disaffected readers with a love of the **Bard's** plays.
- 4 But the Queen's English Society warned that "dumbed down" versions could backfire by allowing pupils to avoid tackling the language and themes of the originals.
- 5 The firm behind the initiative, Classical Comics, will launch its first comic book plays next term.
- 6 They are targeted at older primary pupils and teenagers and have already won the backing of the National Association for the Teaching of English.
- 7 Three versions of each play will be produced to help teachers cater to children of differing literacy abilities.

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

## My Notes

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### WORD CONNECTIONS

#### Cognates

The Spanish cognate for *comic* is *cómic*.

**emerged:** developed

**bard:** a poet; "the Bard" is a nickname for Shakespeare

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# Shakespeare in School

## My Notes

**eventually:** at some later time

**genius:** distinctive character or spirit

- 8 The first uses Shakespeare's own words, the second translates them into plain English, and the third is a "quick text" version and uses as few words as possible.
- 9 The firm hopes to print 10,000 copies of each version of its first comic play, *Henry V*.
- 10 *Macbeth* should be ready next year and there are also plans in the pipeline for *Romeo and Juliet*, as well as classic novels including *Jane Eyre* and *Great Expectations*.
- 11 The firm hopes **eventually** to publish comic strip versions of all Shakespeare's plays.
- 12 Dr. Bernard Lamb, chairman of the London branch of the Queen's English Society, said: "Pupils may just enjoy the cartoons and not connect it with Shakespeare and they won't be much of a contribution to education.
- 13 "I am sure they are already well-versed in cartoon characters and comic strips, so it would be good for them to get away from that and study something a bit more serious.
- 14 "A lot of the beauty of Shakespeare is in the language more than the plot.
- 15 Dr. Lamb added: "There is so much dumbing down all round. Students are unaware of what language is appropriate in different circumstances. I have had students in degree exams using 'eight' for 'ate'."
- 16 But Clive Bryant, chairman of Classical Comics, insisted the shortened versions of his plays would give youngster a "leg up" to enjoying the originals.
- 17 "We want to make Shakespeare as energetic and colourful as Spiderman" he told the Times Educational Supplement.
- 18 "Teachers tell us they are desperate for something exciting to use in the classroom, but if you ask kids about Shakespeare the word they usually come back with is 'boring'.
- 19 "We're trying to break down the barriers so they can get interested."
- 20 Ian McNeilly, director of the National Association for the Teaching of English, said: "This is a fun way of getting into the stories.
- 21 "Plays are not meant to be read, but to be seen. The illustrations in these books are an easy way of following what is going on.
- 22 "The **genius** of Shakespeare is in the language, but for some students understanding it can be a struggle. It will be useful for teachers to have three different versions of the text."







## Learning Targets

- Analyze information about Shakespeare and his society in response to research questions.
- Write an explanatory text explaining research and provide basic bibliographic information about sources.
- Use varied sentence structure in writing.

## Preview

In this activity, you will read an informational text and other **sources** to answer research questions.

## Setting a Purpose for Reading

- As you read, underline words and phrases that answer the research question, *Who was Shakespeare?*
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**LEARNING STRATEGIES:**  
Shared Reading, Diffusing, Paraphrasing, Summarizing, Note-taking, Brainstorming, Drafting

### ACADEMIC VOCABULARY

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

## Informational Text

# Shakespeare's Life

from The British Library

## The Key Dates

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



Poster advertising a performance of "A Midsummer Night's Dream" by F.R. Benson's Shakespearean Company at the Globe theatre, c. 1890.

# Shakespeare and His Society

## GRAMMAR & USAGE

### Subordinating Conjunctions

A **subordinating conjunction** introduces a dependent clause. Many transition words are subordinating conjunctions, such as *because*, *although*, *while*, *since*, and *if*. For an example of a subordinating conjunction, look at paragraph 3 on this page. Find the sentence with the word *because* in it. Notice how the writer uses the subordinating conjunction to signal the explanation of how the quarto got its name. In paragraph 5, the subordinating conjunction *although* indicates a contrast.

## My Notes

**regulated:** controlled

**copyright:** the exclusive rights to a literary, artistic, or musical work

## Who was William Shakespeare?

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

## What did he write?

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

## What are the quartos?

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

## Why are the quartos important?

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

## Shakespeare in Print

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

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

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

### Shakespeare's Theatre

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

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

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

### Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What does paragraph 1 say about Shakespeare's life?

2. **Craft and Structure:** What does the word *manuscript* mean in paragraph 4? Which phrase in the sentence helps you understand the meaning of the word?



The Globe theatre is illustrated by Peter Jackson in this color lithograph. Shakespeare is depicted on the stage introducing his latest play to the audience in the packed open-air playhouse. The Globe could fit up to 3000 people.

**dwelling:** a place to live

### My Notes

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# Shakespeare and His Society

## My Notes

3. **Key Ideas and Details:** How do the details in the fourth paragraph show that the quartos are important?

4. **Craft and Structure:** Which details from the section *Shakespeare in Print* contribute to the development of the ideas in the text, and how?

## Working from the Text

5. As you reread the informational text, take notes using a graphic organizer like the one below. In the left column, paraphrase, summarize, and quote information that answers the following research questions: *Who* was Shakespeare? *What* did he accomplish? *When* did he live? *Where* did he live? *Why* is he still known today? *What* was society like when Shakespeare was writing *The Taming of the Shrew*? In the middle column, categorize or classify the information as it relates to Shakespeare's life, his society, his plays, or his impact. In the right column, form additional research questions of interest to you.

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

6. Look at the source of the informational text. Why do you think this source is credible?
  
7. Brainstorm how you could use multimedia to clarify ideas and add interest to a presentation of this information (e.g., graphics, images, music/sound).
  
8. Writers create a **bibliography** to give full credit to the sources from which they cite information. Record basic bibliographic information for the text you read in Activity 4.2 and in this activity. Note that online information may not have a publication date, in which case use the date on which you accessed the information from the Internet.

**Source 1:**

<b>Author:</b>
<b>Title:</b>
<b>Source:</b>
<b>Date of Publication:</b>

**Source 2:**

<b>Author:</b>
<b>Title:</b>
<b>Source:</b>
<b>Date of Publication:</b>

**ACADEMIC VOCABULARY**

Creating a **bibliography**, which is a list of source materials used to prepare a research paper or presentation, is an important part of a researcher's responsibility.



**WORD CONNECTIONS**

**Etymology**

The word *cite* comes from the Latin word meaning "to set in motion." *Cite* has come to mean "to quote or refer to."

**My Notes**

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**INDEPENDENT READING LINK**

**Read and Research**

Search for an informational text that gives information about the author of the play that you are reading independently. Take notes on the reading and then write a paragraph about whether or not you think the source is credible.

# Shakespeare and His Society

## My Notes

### Language and Writer's Craft: Sentence Structure

Writers use a variety of sentence types to indicate their particular style, to keep the reader's interest, and to convey ideas most effectively.

Sentence Type	Definition	Example
<b>Simple</b>	A simple sentence has one independent clause (a subject-verb combination).	Shakespeare wrote plays and poems.
<b>Compound</b>	A compound sentence contains two independent clauses joined by a semicolon or by <i>and, or, nor, for, but, or yet</i> and a comma.	Scholars have long held that Shakespeare had no interest in the printing of his plays, but this is now being challenged.
<b>Complex</b>	A complex sentence contains an independent clause and a dependent clause (often signaled by a marker such as <i>because, while, although, unless, until, etc.</i> ).	By the time Shakespeare began creating his plays, the London book trade was well established and growing steadily.

As you write and revise your writing, choose the type of sentence that is most appropriate for the ideas you want to communicate. Also, be sure to use a variety of sentence types to make your writing more interesting and engaging to readers.

**PRACTICE** Write one simple, one compound, and one complex sentence about Shakespeare's career.

### Check Your Understanding

**Quickwrite:** Write what you found most interesting about Shakespeare in your Reader/Writer Notebook. Tell how you learned that information.

### Writing to Sources: Explanatory Text

Write an essay that explains what you learned about Shakespeare through research. You will use this essay to present the information to the class. In your essay, be sure to:

- Establish a controlling idea.
- Organize information by classifying or categorizing the information with headings.
- Provide relevant information and bibliographic information about sources.
- Use academic vocabulary and/or literary terms to maintain a consistent formal style and tone.
- Use transitions and a variety of sentence types to keep readers engaged.
- Provide a strong conclusion that follows from the information presented.

# Researching to Deepen Understanding

## Learning Targets

- Research additional information about Shakespeare and his society using multiple print and digital sources that have been evaluated for their credibility.
- Write an explanatory text integrating information gained through research.

## Conducting Research

1. Use your notes from the previous activity to help you brainstorm ideas for research.

### Topics to Research:

2. Select a research topic and work collaboratively in your expert groups to develop thoughtful questions to guide your research.

### Research Questions:

3. Identify potential sources (print and/or online).
  - Which sources are best for your topic?
  - Where can you find them?
4. **Evaluate** your sources by determining their credibility and usefulness.
  - Can you trust the source of information? Why or why not?
  - How does the source address your research question(s)?
5. Use reading strategies to make meaning of the informational texts.
  - Which strategies work best for you when you read informational texts?
  - What will you do if you do not understand the reading?
6. Take notes using a double-entry journal. In the left column, paraphrase, summarize, and quote information that answers your research questions. In the right column, form a response to the information (statements and/or questions). Think about the following:
  - When should you paraphrase or summarize?
  - When should you directly quote?
  - What makes an effective response?

**LEARNING STRATEGIES:**  
Brainstorming, Collaborative Discussion, Diffusing, Marking the Text, Paraphrasing, Summarizing, Note-taking, Drafting

### My Notes

### ACADEMIC VOCABULARY

When you **evaluate**, you examine and judge carefully in order to determine the value of something, such as an idea, a comment, or a source.



### INDEPENDENT READING LINK

#### Read and Research

In order to practice identifying sources, plan a research project about the play you are reading independently. Find several sources that contain information on the play. The sources could be reviews, critiques, or informational articles. Evaluate each source for credibility and write several sentences about why each source would be appropriate for your research project.

# Researching to Deepen Understanding

## My Notes

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

### Source #:

**Author:**

**Title:**

**Source:**

**Date of Publication:**

**Type (print or online):**

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

## Check Your Understanding

**Quickwrite:** Explain why you feel you have learned enough about your topic through your research to create a presentation and communicate your ideas to an audience.

## Writing to Sources: Explanatory Text

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

- Write to answer your research questions by drawing on several sources.
- Assess the credibility of your sources and provide bibliographic information for each of the sources you choose.
- Provide relevant information and examples from multiple sources, making sure to quote or paraphrase information to avoid plagiarism.
- Use academic vocabulary and/or literary terms to maintain a consistent and formal style and tone.
- Revise as needed to improve the organization of ideas and to add transitions and/or to use a variety of sentence types.





# Understanding Shakespeare's Language

**LEARNING STRATEGIES:**

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

**ACADEMIC VOCABULARY**

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



**WORD CONNECTIONS**

**Cognates**

The Spanish cognate for *annotate* is *anotar*.

My Notes

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**immense:** huge

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**Learning Target**

- Explain unique aspects of Shakespeare's language (orally and in writing).
- Annotate an essay to identify details that convey the central idea.

**Preview**

In this activity, you will read an essay and think about the central idea.

**Setting a Purpose for Reading**

- As you read the essay, underline words and phrases that tell what is unique and challenging about Shakespeare's language.
- **Annotate** and highlight unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHORS**

Barbara A. Mowat is director of academic programs at the Folger Shakespeare Library, executive editor of *Shakespeare Quarterly*, chair of the Folger Institute, and author of *The Dramaturgy of Shakespeare's Romances* and of essays on Shakespeare's plays and on the editing of the plays.

Paul Werstine is professor of English at King's University College at The University of Western Ontario, Canada. He is general editor of the *New Variorum Shakespeare* and author of many papers and articles on the printing and editing of Shakespeare's plays.

**Essay**

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

by Barbara A. Mowat and Paul Werstine (editors)

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

## Shakespeare's Words

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

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

## Shakespearean Wordplay

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

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

## Shakespeare's Sentences and Syntax

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

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

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

**wooing:** seeking affection

### Literary Terms

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

### Literary Terms

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

**emphasize:** to stress



### WORD CONNECTIONS

#### Cognates

The Spanish cognate for *rhythm* is *ritmo*.

# Understanding Shakespeare's Language

## My Notes

### Implied Stage Action

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

### [Conclusion]

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

### Second Read

- Reread the essay to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does the first paragraph of the essay classify the challenging parts of Shakespeare's language into *syntax* and *diction*? How does this contribute to the development of ideas in the essay?

2. **Key Ideas and Details:** How is the idea that some of Shakespeare's words are no longer used the same way illustrated in the third paragraph?

3. **Craft and Structure:** What is the connotative meaning of the word *puzzled* in paragraph 7?



# Understanding Shakespeare's Language


## My Notes

### Analyzing Shakespeare's Language

6. Following are types of figurative language and words that are rhetorical devices. Your teacher will assign a word to you. Create and present a Word Wall card for your assigned poetic or rhetorical device to guide analysis of Shakespeare's language. You may need to consult references to find examples or create your own original examples.

Language Type	Definition
<b>Types of Figurative Language</b>	Imaginative language that is not meant to be interpreted literally
<b>Hyperbole</b>	extreme exaggeration used for emphasis, often used for comic effect
<b>Simile</b>	a comparison between two unlike things using the word <i>like</i> or <i>as</i> ( <i>X is like Y</i> ).
<b>Metaphor</b>	a comparison between two unlike things in which one thing is said to be another ( <i>X = Y</i> )
<b>Personification</b>	a kind of metaphor that gives objects or abstract ideas human characteristics
<b>Pun</b>	the humorous use of a word or words to suggest another word with the same sound but a different meaning
<b>Types of Rhetorical Devices</b>	A rhetorical device is a use of language that is intended to have an effect on its audience.
<b>Rhetorical Question</b>	a question asked to emphasize a point or create an effect; no answer is expected
<b>Parallel Structure</b>	using the same pattern of words (words, phrases, or clauses) to show that two or more ideas have the same level of importance
<b>Repetition</b>	key words or phrases that are repeated for emphasis or effect

### Sample Word Wall card:

 <b>Hyperbole</b>	<p>an exaggeration for effect (Definition)</p> <p>I could sleep for days. (Example 1)                      I can't live without you. (Example 2)  <b>You are breaking my heart.</b> (Example 3)</p>
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## Check Your Understanding

Choose one type of figurative language or rhetorical device that you found confusing. Explain how you came to understand it.

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

## Model Analysis

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

## Group 1

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

### My Notes

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# Understanding Shakespeare's Language

## Group 2

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

## Group 3

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



### Group 4

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

### Group 5

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

# Understanding Shakespeare's Language

## My Notes

8. Present your analysis in your jigsaw group. Listen to comprehend and take notes while others present.

### When you are the speaker:

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

### When you are the listener:

- Understand ideas by taking notes and asking questions for clarification after each speaker presents.
- Explore ideas by challenging your group to think about the topic on a deeper level.

## Writing to Sources: Explanatory Text

Explain what you learned about Shakespeare's use of language. Include information that describes Shakespeare's use of figurative language, word relationships, and nuances in word meaning. Be sure to:

- Establish a controlling idea.
- Provide relevant information and examples.
- Use academic vocabulary and/or literary terms in your writing to maintain a consistent and formal style and tone.
- Include transitions and a variety of sentence types.

Revise as needed to add transitions and replace simple sentences with a variety of sentence types.



## Independent Reading Checkpoint

Write a comparison of the use of language in the play you are reading independently to Shakespeare's use of language.

# Researching and Presenting Shakespeare

EMBEDDED  
ASSESSMENT 1

## ASSIGNMENT

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

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

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

**Researching:** Gather information from a variety of relevant sources.

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

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

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

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

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

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

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

## Reflection

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

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

## Technology Tip

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

# Researching and Presenting Shakespeare

## SCORING GUIDE

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



# Previewing Embedded Assessment 2 and Preparing for a Performance

## My Notes

### Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Performing Shakespeare.

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

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

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

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### Performance Practice

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

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



#### INDEPENDENT READING LINK

##### Read and Research

To support your learning in the second half of the unit, identify another play that looks interesting to you. You might choose a play by William Shakespeare as a way to become familiar with Shakespeare's work and language. Discuss your choice with a partner. Create a reading plan for the text you have chosen.

## Learning Targets

- Explain how a text’s structure contributes to the development of the theme in a written response.
- Analyze an author’s use of diction to create meaning and tone.

## Preview

In this activity, you will read a short story and think about the theme.

## Setting a Purpose for Reading

- As you read the short story, underline words and phrases that suggest emotion.
- Draw a star next to any evidence that the characters’ attitudes are changing.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Judith Viorst is a journalist and an author who writes fiction and nonfiction for both adults and children. Her well-known and loved children’s classic *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and its sequels are based on the adventures of her own three sons.



### WORD CONNECTIONS

#### Etymology

The word *southpaw* is baseball slang for a left-handed pitcher. Originally baseball diamonds were laid out with home plate to the west, so left-handed pitchers’ pitching arms would be facing south when they stood on the pitching mound.

## Short Story

# The Southpaw



by Judith Viorst

### Inning 1

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

Your former friend,  
Janet

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

### My Notes

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# Play Ball: Analyzing a Game of Life

## My Notes

Dear Janet,

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

Your former friend,  
Richard

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

## Inning 2

Dear Richard,

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

Your former friend,  
Janet

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

Dear Janet,

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

Your former friend,  
Richard

P.S. Wait until Wednesday.

## Inning 3

Dear Richard,

My father said I could call someone to go with us for a ride and hot-fudge sundaes. In case you didn't notice, I didn't call you.

Your former friend,  
Janet

P.S. I see you lost your second game, 34–0.

Dear Janet,

Remember when I took the laces out of my blue-and-white sneakers and gave them to you? I want them back.

Your former friend,  
Richard

P.S. Wait until Friday.





# Play Ball: Analyzing a Game of Life

## My Notes

### Inning 7

Dear Richard,  
I pitch.

Janet

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

Richard

### Inning 8

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

Janet

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

Dear Janet,  
Please! Not Marilyn Jackson.

Richard

### Inning 9

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

Janet

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

Your friend,  
Richard

### Second Read

- Reread the short story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does the author develop the point of view of this story?



# Play Ball: Analyzing a Game of Life

## GRAMMAR & USAGE

### Adjectives and Predicate Adjectives

An adjective describes a noun or a pronoun and answers the questions *what kind*, *which one*, *how many*, or *how much*. Using adjectives with different levels of intensity can change the tone of writing. In Inning 4 of “The Southpaw,” the author’s use of the adjective *unbroken* strengthens the mocking tone of the note.

**Predicate adjectives** are adjectives that follow the verb *to be* or linking verbs, as in this sentence in Inning 9: *Nobody ever said that I was unreasonable. Unreasonable* is a predicate adjective, following the linking verb *was*. When reading, notice the way the author uses adjectives and predicate adjectives that have the appropriate intensity for the tone he or she is trying to set.

## GRAMMAR & USAGE

### Adverbs

An adverb answers the question *how* or *in what way*. The suffix *-ly* may be added to adjectives to form adverbs. Look for the adverb *exactly* in Inning 5 of “The Southpaw.” It tells in what way Janet was kicking. Adverbs can also be used to help set a desired tone in writing. Notice how the author uses adverbs with verbs to help communicate the desired tone.

## Working from the Text

### Literacy Center Reading

For this activity, you will analyze the story and participate in collaborative work and discussion.

#### **First Base: Use precise adjectives to describe tone.**

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

Group 1: Letters 1–4

Group 2: Letters 13–18

Group 3: Letters 9–12

Group 4: Letters 5–8

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

#### **Second Base: Use adverbs to communicate tone.**

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

Group 1: Letters 5–8

Group 2: Letters 1–4

Group 3: Letters 13–18

Group 4: Letters 9–12

#### **Third Base: Summarize the point of view.**

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

Group 1: Letters 9–12

Group 2: Letters 5–8

Group 3: Letters 1–4

Group 4: Letters 13–18

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

#### **Home Base: Make a connection between conflict and plot.**

Think of the exchange of letters in the story as a baseball scoreboard. The first two letters between Janet and Richard are Inning 1, letters 3 and 4 are Inning 2, and so on. For each pair of assigned letters, decide who “wins” the argument. Write a “1” in his or her box and a “0” in the other character’s box. Explain your thinking in the My Notes section, and discuss the connection between conflict and plot.

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

Group 1: Letters 13–18

Group 3: Letters 5–8

Group 2: Letters 9–12

Group 4: Letters 1–4

### Check Your Understanding

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

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### Writing to Sources: Explanatory Text

Think about the characters, conflict, and plot.

Explain the theme of the story, and identify the details that show the theme. Be sure to:

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

### My Notes

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# Drama Games: Connecting the Mind and Body

## LEARNING STRATEGIES:

Drama Games, Rehearsal, Brainstorming, Role Playing



## WORD CONNECTIONS

### Roots and Affixes

*Pantomime* contains the Greek root *mime*, meaning “mimic,” and the prefix *pan*, meaning “all” or “entirely.” Knowing the Greek root *mime* can also help you understand the meaning of the word *mimetic* (characterized by imitation). Knowing the Greek prefix *pan-* can also help you understand the meaning of the word *panacea* (a remedy for all disease or ills).

## My Notes

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## Literary Terms

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

## Learning Target

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

## Introducing the Strategy: Drama Games

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

### Game 1: Accept-Change-Pass

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

### Game 2: Shadowing

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

### Game 3: The Cycle of Life

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

### Game 4: The Tone Game

In order to effectively deliver lines in a drama, you must accurately express your character’s tone of voice. As you know, delivery rate, inflection, and facial expressions help to communicate tone. Because this is such a key part of a performance, it is important to practice speaking with different tones to get feedback from an audience.

1. When it is your turn, select a line and one of the tones below. Do your best to deliver the line effectively to others in your group. They should be able to identify the tone right away. Remember that facial expressions and eye contact help to communicate tone.
2. If your audience cannot guess your intended tone, revise your approach and try again.

I am going home now! Tone: angry	I need to eat something! Tone: urgent	I need a break. Tone: playful
I am going home now. Tone: sad	I need to eat something! Tone: joyful	I need a break! Tone: angry
I am going home now! Tone: excited	I need to eat something. Tone: depressed	I need a break. Tone: sarcastic
I am going home now. Tone: indifferent	I need to eat something. Tone: nervous	I need a break. Tone: indifferent
I am going home now. Tone: bored	I need to eat something. Tone: indifferent	I need a break. Tone: bored

### Check Your Understanding

**Quickwrite:** Why is teamwork a necessary part of any dramatic performance? Why is it important to plan and rehearse facial expressions and movement prior to a performance?

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### My Notes

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# Lear's Limericks: Playing with Rhythm and Rhyme

ACTIVITY  
4.10

## Learning Target

- Analyze how parts of a limerick fit into the overall structure and develop theme.
- Rehearse a limerick and present a practiced oral interpretation of the poem, demonstrating command of rhyme, rhythm, inflection, and rate.

## Introducing the Strategy: Oral Interpretation

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

## Preview

In this activity, you will read a selection of limericks and present an interpretation of one of them to the class.

## Setting a Purpose for Reading

- **Limericks** are a form of poetry with a specific **rhyme scheme**. Limericks usually have three long lines that end in words that rhyme and two shorter lines that rhyme. A rhythm is created when reading limericks by stressing the rhyming words. As you read the limericks, underline words and phrases that show rhyme and rhythm.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

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

### LEARNING STRATEGIES:

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

### Literary Terms

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

### Literary Terms

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

### My Notes

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# Lear's Limericks: Playing with Rhythm and Rhyme

## GRAMMAR & USAGE

### Punctuation Conventions

Writers use punctuation to help readers read with the appropriate inflection and pauses.

**Commas (,)** and **semicolons (;)** signal a brief pause, so slow down the rate of speaking.

The **dash (—)** is used to emphasize the content that follows, so read the content with inflection.

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

Here are some examples from the poem: Line 1, *beard*, (comma); Line 2, *feared!*— (exclamation point, dash); Line 12, *still*; (semicolon). As you read the poem, look for additional examples of these kinds of punctuation. Use the punctuation to read the poem with the appropriate inflection and with the appropriate pauses.

## My Notes

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## Literary Terms

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

## Limericks

# from a book of nonsense

by Edward Lear

- 1 There was an Old Man with a beard,  
Who said, "It is just as I feared! —  
Two Owls and a Hen,  
Four Larks and a Wren,  
Have all built their nests in my beard!"
- 2 There was an Old Man with a nose,  
Who said, "If you choose to suppose  
That my nose is too long,  
You are certainly wrong!"  
That remarkable Man with a nose.
- 3 There was an Old Man on a hill,  
Who seldom, if ever, stood still;  
He ran up and down,  
In his Grandmother's gown,  
Which adorned that Old Man on a hill.
- 4 There was a Young Lady whose chin  
Resembled the point of a pin;  
So she had it made sharp,  
And purchased a harp,  
And played several tunes with her chin.
- 5 There was an Old Man of Kilkenny,  
Who never had more than a penny;  
He spent all that money  
In onions and honey,  
That wayward Old Man of Kilkenny.
- 6 There was an Old Man in a boat,  
Who said, "I'm afloat! I'm afloat!"  
When they said, "No! you ain't!"





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

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

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

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

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

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

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

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

**9 NIRMALA:** What is wrong, my husband?

**10 NARRATOR 2:** Sushil lay groaning and clenched his teeth.

**11 NIRMALA:** Is there something you want?

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

**13 SUSHIL:** I would like a sweet rice dumpling.

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

**15 SUSHIL:** (*gasps*)

**16 NARRATOR 1:** Sushil gasped in horror.

**17 SUSHIL:** You will make a **pauper** of me!

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

**19 SUSHIL:** Why would the servants need any?

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

**21 SUSHIL:** I am sure the children can do without.

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

**23 SUSHIL:** Why would *you* want one?

**24 NARRATOR 4:** Nirmala sighed and went out.

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

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



### WORD CONNECTIONS

#### Roots and Affixes

The word *script* comes from the Latin word *scribere*, meaning “to write.” The roots *script* and *scrib* both mean “write” and appear in many English words. Knowing these Latin roots can also help you understand the meaning of the words *scribble* (to write quickly or carelessly), *scripture* (sacred writings), *describe* (to give an account using written or spoken words), and *manuscript* (an original text of an author’s work).

#### My Notes

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**pauper:** a very poor person

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# Planning and Presenting a Reader's Theater

## My Notes

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

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

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

**81 SUSHIL:** (*moans*)

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

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

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

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

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

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

**88 RAJAH:** (*to Sushil*) Well!

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

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

**91 SUSHIL:** I suppose so, Your Majesty.

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

**93 SUSHIL:** (*questioningly*) Wife?

**94 NARRATOR 2:** Nirmala took it.

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

**96 SUSHIL:** (*gasps*)

**97 NARRATOR 3:** Sushil gasped in horror.

**98 NARRATOR 1:** His legs shook.

**99 NARRATOR 4:** He groaned and clenched his teeth.

**100 NARRATOR 2:** His face grew red, then purple.

**101 NARRATOR 3:** Then he squeaked,

**102 SUSHIL:** All right!





# Planning and Presenting a Reader's Theater

## My Notes

6. **Craft and Structure:** How do the words *trembling* and *downcast* in paragraph 79 impact the meaning and tone of the story? Which details from the story support your interpretation of these words?

7. **Key Ideas and Details:** At the end of the story, how does Sushil feel about Nirmala making dumplings for the entire town? Which details in the drama show the reader how Sushil feels?

### Working from the Text

8. What is the meaning of the word “miser?” What other words mean the same thing?

9. In your groups, summarize the plot in two or three sentences, being sure to mention the main characters, the conflict, and the resolution to the conflict.

10. What is the story's theme? Choose details from the text (e.g., events) and explain how they contribute to the development of the theme.



# Planning and Presenting a Reader's Theater

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



**LEARNING STRATEGIES:**

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

**Literary Terms**

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

My Notes

**Learning Target**

- Analyze a poem for details, theme, and meaning. Then use the analysis to creatively present the poem to the class, using the appropriate rate, inflection, and tone.

**Preview**

In this activity, you will read a poem and prepare for a choral reading.

**Setting a Purpose for Reading**

- As you read the **free verse** poem, underline punctuation to show when to slow down or pause during your oral delivery.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHOR**

Of Mexican American heritage, Gary Soto grew up in Fresno, California. In high school, he discovered a love of reading and knew he wanted to be a writer. He started writing while in college. His poems, short stories, and novels capture the vivid details of everyday life and have won numerous awards and prizes.

Poetry

# Oranges

by Gary Soto

The first time I walked  
With a girl, I was twelve,  
Cold, and weighted down  
With two oranges in my jacket.

- 5 December. Frost cracking  
Beneath my steps, my breath  
Before me, then gone,  
As I walked toward  
Her house, the one whose
- 10 Porch light burned yellow  
Night and day, in any weather.  
A dog barked at me, until  
She came out pulling  
At her gloves, face bright
- 15 With rouge. I smiled,  
Touched her shoulder, and led



# A Poetic Performance

## My Notes

### Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is the theme of the poem? Support your answer with details from the poem.

2. **Craft and Structure:** Which words in the first stanza of the poem contribute to the theme?

3. **Key Ideas and Details:** Which words in the poem show that the author likes the girl?

4. **Key Ideas and Details:** Which details in lines 30–42 help to convey the theme of the poem?

### Check Your Understanding

Explain what guided your reading pace and inflection when you read this free verse poem. How did you know where to insert pauses?



## Setting a Purpose for Reading

- As you read the poem, underline words and phrases that describe the Jabberwocky.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

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

### Poetry

# Jabberwocky

by Lewis Carroll

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



### My Notes

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# A Poetic Performance

## My Notes

25 ‘Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

### Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Craft and Structure:** Which nonsense words from lines 20–24 remind you of other words that you know? How do these words impact the meaning of the poem?

### Check Your Understanding

Explain how the rhyming at the ends of the lines affected your reading pace and inflection. How was this reading pace different from reading a free verse poem?

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### Setting a Purpose for Reading

- As you read the poem, underline words and phrases that show **alliteration**.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

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

#### Literary Terms

**Alliteration** is the repetition of consonant sounds at the beginnings of words that are close together. For example: **L**ucie **l**oves **l**ions and **l**ollipops. **K**ind-hearted **K**ate helped **H**enry with his **h**omework.



# A Poetic Performance

## My Notes

### Second Read

- Reread the poem to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
6. **Craft and Structure:** What are some examples of figurative language in the poem? What types of figurative language are used?

### Working from the Text

7. What are the differences between fixed form poetry (like limericks) and free verse poetry? How does each type of poetry affect how the author expresses ideas? What are the benefits of each type of poetry?
8. How might alliteration strengthen a poem or performance?

### Introducing the Strategy: Choral Reading

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

9. Your teacher will assign one of the three poems to your group for choral reading. For your poem:
- Copy the poem onto a separate piece of paper or large index cards. These will become your cue card(s) during your performance.
  - Work to make meaning of your poem by *diffusing* the text. Summarize the poem on the back of the card and state the main idea.
  - Analyze the structure of the poem and plan your choral reading. Mark the text, deciding how you could divide up the poem for two to three voices. You may also want some lines to be read by more than one speaker at the same time. Why should you emphasize these words in the poem?
  - Highlight the punctuation to show when to slow down or pause during your oral delivery.
  - Highlight alliteration in the poem. Decide how you will use this feature in your oral delivery.



**LEARNING STRATEGIES:**

Diffusing, Marking the Text,  
Paraphrasing, Summarizing,  
Role Playing

My Notes

## Learning Targets

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

## *The Taming of the Shrew*

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



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

### Plot Summary: *The Taming of the Shrew*

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

#### My Notes

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### Cast of Characters

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

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

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# Previewing the Play

## Introducing the Conflict

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

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



6. With a partner, reread the dialogue in the scene carefully. Paraphrase the text to show your understanding of this scene.

7. Reread the lines of your assigned character, mark the punctuation, and annotate the text to show how the punctuation affects an oral delivery (i.e., rate, inflection, volume, tone). Role-play with a partner. Be sure to focus on all elements of your oral delivery.

**Check Your Understanding**

Briefly summarize the excerpt on the preceding page. What does the dialogue reveal about Katherine? What does the dialogue reveal about Baptista? What conflict is being set up?

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My Notes

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# Guided Reading of *The Taming of the Shrew*

**LEARNING STRATEGIES:**

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

My Notes

**Learning Target**

- Analyze how the plot of *The Taming of the Shrew* unfolds and how the characters respond as the plot moves forward.
- Analyze and rehearse an excerpt from *The Taming of the Shrew* to present an oral interpretation of the scene with attention to rate, rhythm, inflection, and tone.

**Preview**

In this activity, you will read a drama and present an oral interpretation of a scene.

**Setting a Purpose for Reading**

- As you read the drama, underline words and phrases that show Shakespeare’s use of diction, syntax, and rhetorical devices.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, a dictionary, or a Shakespearean dictionary.

**ABOUT THE AUTHOR**

William Shakespeare was an important English poet and dramatist. Although Shakespeare wrote in the late 1500s and early 1600s, his writings continue to be analyzed, performed, and enjoyed throughout the world.

Drama

## THE TAMING OF THE Shrew

by William Shakespeare

Chunk 1

Act I, Scene II

Padua. Before HORTENSIO’S house

*Enter PETRUCHIO and his man GRUMIO, and HORTENSIO*

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

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

As old as Sibyl, and as curst and shrewd  
 As Socrates' Xanthippe or a worse,  
 She moves me not, or not removes, at least  
 Affection's edge in me, were she as rough  
 As are the swelling Adriatic seas.  
 I come to wive it wealthily in Padua;  
 If wealthily, then happily in Padua.

**Grumio:** Nay, look you, sir, he tells you flatly what his mind is. Why, give him gold enough and marry him to a puppet or an aglet-baby, or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses. Why, nothing comes amiss, so money comes withal.

**Hortensio:** Petruchio, since we are stepp'd thus far in, I will continue that I broach'd in jest. I can, Petruchio, help thee to a wife With wealth enough, and young and beauteous; Brought up as best becomes a gentlewoman; Her only fault, and that is faults enough, Is that she is intolerable curst, And shrewd and froward so beyond all measure That, were my state far worsere than it is, I would not wed her for a mine of gold.

**Chunk 2**

**Petruchio:** Hortensio, peace. Thou know'st not gold's effect. Tell me her father's name, and 'tis enough; For I will board her though she chide as loud As thunder when the clouds in autumn crack.

**Hortensio:** Her father is Baptista Minola, An affable and courteous gentleman; Her name is Katherine Minola, Renown'd in Padua for her scolding tongue.

**Petruchio:** I know her father, though I know not her; And he knew my deceased father well. I will not sleep, Hortensio, till I see her; And therefore let me be thus bold with you To give you over at this first encounter— Unless you will accomp any me thither.

**Grumio:** [*to Hortensio*] I pray you, sir, let him go while the humour lasts. O' my word, and she knew him as well as I do, she would think scolding would do little good upon him. She may perhaps call him half a score knaves or so. Why, that's nothing; an he begin once, he'll rail in his rope-tricks. I'll tell you what, sir: an she stand him but a little, he will throw a figure in

My Notes

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# Guided Reading of *The Taming of the Shrew*

## My Notes

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

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

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

Listen to me, and if you speak me fair  
I'll tell you news indifferent good for either.

[Presenting Petruchio.] Here is a gentleman whom by chance I met,  
Upon agreement from us to his liking,  
Will undertake to woo curst Katherine,  
Yea, and to marry her, if her dowry please.

**Gremio:** So said, so done, is well.  
Hortensio, have you told him all her faults?

**Petruchio:** I know she is an irksome brawling scold.  
If that be all, masters, I hear no harm.

### Chunk 3

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

**Petruchio:** Born in Verona, old Antonio's son.  
My father dead, my fortune lives for me,  
And I do hope good days and long to see.

**Gremio:** Oh, Sir, such a life with such a wife were strange.  
But if you have a stomach, to't, i' a God's name!  
You shall have me assisting you in all.  
But will you woo this wild-cat?

**Petruchio:** Will I live?

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

**Petruchio:** Why came I hither but to that intent?  
Think you a little din can daunt mine ears?  
Have I not in my time heard lions roar?  
Have I not heard the sea, puffed up with winds,  
Rage like an angry boar chafed with sweat?  
Have I not heard great ordnance in the field,  
And heaven's artillery thunder in the skies?  
Have I not in a pitched battle heard  
Loud 'larums, neighing steeds, and trumpets' clang?  
And do you tell me of a woman's tongue,  
That gives not half so great a blow to hear  
As will a chestnut in a farmer's fire?  
Tush! tush! fear boys with bugs.

**Grumio:** For he fears none.

## Act II, Scene I

*Padua. BAPTISTA'S house*

*Enter KATHERINE and BIANCA (with her hands tied)*

**Bianca:** Good sister, wrong me not, nor wrong yourself,  
To make a bondmaid and a slave of me.  
That I disdain; but for these other goods—  
Unbind my hands, I'll pull them off myself,  
Yea, all my raiment, to my petticoat,  
Or what you will command me will I do,  
So well I know my duty to my elders.

**Chunk 4**

**Katherine:** Of all thy suitors here I charge thee tell  
Whom thou lov'st best. See thou dissemble not.

**Bianca:** Believe me, sister, of all the men alive  
I never yet beheld that special face  
Which I could fancy more than any other.

**Katherine:** Minion, thou liest. Is't not Hortensio?

**Bianca:** If you affect him, sister, here I swear  
I'll plead for you myself but you shall have him.

**Katherine:** O then, belike, you fancy riches more:  
You will have Gremio to keep you fair.

**Bianca:** Is it for him you do envy me so?  
Nay, then you jest; and now I well perceive  
You have but jested with me all this while.  
I prithee, sister Kate, untie my hands.

**Katherine:** [*Strikes her*] If that be jest, then all the rest was so.  
*Enter BAPTISTA*

**Baptista:** Why, how now, dame! Whence grows this insolence?  
Bianca, stand aside—poor girl, she weeps!  
[*He unties her hands.*] [*to Bianca*] Go ply thy needle; meddle not with her.  
[*to Katherine*] For shame, thou hilding of a devilish spirit,  
Why dost thou wrong her that did ne'er wrong thee?  
When did she cross thee with a bitter word?

**Chunk 5**

**Katherine:** Her silence flouts me, and I'll be revenged! [*She flies after*  
BIANCA.]

**Baptista:** What, in my sight? Bianca, get thee in.  
*Exit BIANCA*

**Katherine:** What, will you not suffer me? Nay, now I see  
She is your treasure, she must have a husband;  
I must dance bare-foot on her wedding-day,  
And, for your love to her, lead apes in hell.  
Talk not to me; I will go sit and weep  
Till I can find occasion of revenge.

*Exit KATHERINE*

**My Notes**


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# Guided Reading of *The Taming of the Shrew*

## My Notes

**Baptista:** Was ever gentleman thus grieved as I?

But who comes here?

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

**Gremio:** Good morrow, neighbor Baptista.

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

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

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

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

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

## Check Your Understanding

**Quickwrite:** What unknown words and phrases did you circle? How did you discover the meaning of those words to help you understand the characters and plot?

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## Second Read

- Reread the drama to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What does Hortensio want in Chunk 1 of the text? What does he say to Petruchio to try to get what he wants?

- 2. **Craft and Structure:** How does Hortensio use figurative language to describe Katherine in Chunk 1 of the text? What effect does this language have?
  
  
  
  
  
  
  
  
  
  
- 3. **Key Ideas and Details:** How does Petruchio react to Hortensio’s warnings in Chunk 2 of the text? What does this show about Petruchio’s personality?
  
  
  
  
  
  
  
  
  
  
- 4. **Key Ideas and Details:** How does Bianca feel about all of her suitors in Chunk 4 of the text? How is this conveyed in the text?
  
  
  
  
  
  
  
  
  
  
- 5. **Craft and Structure:** How does Katherine use figurative language to describe Bianca when she is speaking to her father in Chunk 5 of the text? What effect does this language have?
  
  
  
  
  
  
  
  
  
  
- 6. **Key Ideas and Details:** How does Baptista react in Chunk 5 of the text when Petruchio asks if he has a fair and virtuous daughter named Katherine? What does this show about Baptista?

### Working from the Text

- 7. What unique features of a drama did you note in *The Taming of the Shrew*?

My Notes

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# Guided Reading of *The Taming of the Shrew*

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

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

## My Notes

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

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

## Plan a Performance

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

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



Element of Performance	Description	Explanation
Props		
Sound or Images		

12. Set goals for your oral interpretation and rehearse until your group feels confident that you have met your goals. Remember, Shakespeare’s lines are often written in iambic pentameter (10 unstressed/stressed beats per line). As you discuss your scene and rehearse, keep the following in mind:
- Understand ideas: Ask questions for clarification when necessary.
  - Explore ideas: Challenge your classmates to think in a different way or on a deeper level.
  - Reflect on the strength of ideas under discussion. Offer ideas to strengthen the presentation.
13. When it is your turn, deliver your presentation. After your presentation, reflect on your performance and what you may need to do to prepare for the performance for the Embedded Assessment.

### Check Your Understanding

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

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### My Notes

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### INDEPENDENT READING LINK

#### Read and Respond

Complete the following for the play you have chosen.

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

# One Text, Two Perspectives

**LEARNING STRATEGIES:**

Graphic Organizer, Rereading, Close Reading, Note-taking

**Learning Target**

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

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

	The Play	The Film
Setting		
Characters		
Conflict/Plot		
Theme		

**My Notes**

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

**Writing to Sources: Explanatory Text**

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

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

 **Independent Reading Checkpoint**

Think about the play you have been reading independently and write a paragraph about how you would adapt the play to film.

## ASSIGNMENT

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

**Planning: Take time to make a plan for your performance.**

- Who will be the members of your group, and what will you name your acting company?
- How will you choose a director and divide the lines fairly among the actors?

**Analyzing: Read your script carefully for understanding and character analysis.**

- How can you work collaboratively to make meaning of the text?
- How will you (as an actor) work independently to further analyze your character?
- How will you (as the director) support the actors in their character analysis?

**Preparing and Rehearsing: Create and revise a performance plan.**

- How will you (as an actor) learn your lines and create cue cards to aid memorization and performance?
- How will you (as the director) draft an introduction and conclusion and help the actors to prepare?
- How will you work collaboratively to revise and polish your performance plan?

**Evaluating and Performing: Create opportunities to review and rehearse your presentations.**

- How can the Scoring Guide help you evaluate how well you are prepared to meet the requirements of the assignment?
- How will you use oral, physical, and visual elements to engage your audience?
- How will you take notes during the other students' presentations to compare and contrast their interpretations with your own?

## Reflection

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

- How did students perform the same characters differently? Which choices did you think were most effective and engaging?
- If you were to perform a Shakespearean scene again, what would you do differently?

## Technology Tip

If possible, videotape one of your rehearsals in order to review and refine your performance.

My Notes

## Group 1

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

Exit all but PETRUCHIO . . .

[Enter KATHERINE]

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

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

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

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

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

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

**Petruchio:** Should be! should—buzz!

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

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

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

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

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

**Petruchio:** My remedy is then to pluck it out.

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

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

**Katherine:** In his tongue.

**Petruchio:** Whose tongue?

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

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

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

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

**Katherine:** So may you lose your arms.

If you strike me, you are no gentleman;

And if no gentleman, why then no arms.

## Group 2

**Petruchio:** Nay, come, Kate, come; you must not look so sour.

**Katherine:** It is my fashion, when I see a crab.

**Petruchio:** Why, here's no crab; and therefore look not sour:

**Katherine:** There is, there is.

**Petruchio:** Then show it me.

**Katherine:** Had I a glass I would.

**Petruchio:** What, you mean my face?

**Katherine:** Well aim'd of such a young one.

**Petruchio:** Now, by Saint George, I am too young for you.

**Katherine:** Yet you are wither'd.

**Petruchio:** 'Tis with cares.

**Katherine:** I care not.

**Petruchio:** Nay, hear you, Kate—in sooth, you scape not so.

**Katherine:** I chafe you, if I tarry; let me go.

**Petruchio:** No, not a whit; I find you passing gentle.

'Twas told me you were rough, and coy, and sullen,

And now I find report a very liar;

For thou art pleasant, gamesome, passing courteous,

But slow in speech, yet sweet as springtime flowers.

Thou canst not frown, thou canst not look askance,

Nor bite the lip, as angry wenches will,

Nor hast thou pleasure to be cross in talk;

But thou with mildness entertain'st thy wooers;

With gentle conference, soft and affable.

Why does the world report that Kate doth limp?

O sland'rous world! Kate like the hazel-twig

Is straight and slender, and as brown in hue

As hazel-nuts, and sweeter than the kernels.

O, let me see thee walk. Thou dost not halt.

**Katherine:** Go, fool, and whom thou keep'st command.

**Petruchio:** Did ever Dian so become a grove

As Kate this chamber with her princely gait?

O, be thou Dian, and let her be Kate;

And then let Kate be chaste, and Dian sportful!

**Katherine:** Where did you study all this goodly speech?

**Petruchio:** It is extempore, from my mother wit.

**Katherine:** A witty mother! witless else her son.

**Petruchio:** Marry, so I mean, sweet Katherine.

And therefore, setting all this chat aside,

## My Notes

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# Performing Shakespeare

## My Notes

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

## Group 3

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

**Baptista Minola:** Is he come?

**Biondello:** Why, no, sir.

**Baptista Minola:** What then?

**Biondello:** He is coming.

**Baptista Minola:** When will he be here?

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

**Tranio:** But say, what to thine old news?

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

*Enter PETRUCHIO and GRUMIO*

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

**Baptista Minola:** You are welcome, sir.

**Petruchio:** And yet I come not well.

**Baptista Minola:** And yet you halt not.

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

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

**Baptista Minola:** Why, sir, you know this is your wedding-day.  
First were we sad, fearing you would not come;  
Now sadder, that you come so unprovided.  
Fie, doff this habit, shame to your estate,  
An eye-sore to our solemn festival!

[after the wedding]

Enter PETRUCHIO, KATHERINE, BIANCA, BAPTISTA, HORTENSIO,  
GRUMIO, and train

**Petruchio:** Gentlemen and friends, I thank you for your pains.  
I know you think to dine with me to-day,  
And have prepar'd great store of wedding cheer  
But so it is—my haste doth call me hence,  
And therefore here I mean to take my leave.

**Baptista Minola:** Is't possible you will away to-night?

**Petruchio:** I must away to-day before night come.  
Make it no wonder; if you knew my business,  
You would entreat me rather go than stay.  
And, honest company, I thank you all  
That have beheld me give away myself  
To this most patient, sweet, and virtuous wife.  
Dine with my father, drink a health to me.  
For I must hence; and farewell to you all.

#### Group 4

**Tranio:** Let us entreat you stay till after dinner.

**Petruchio:** It may not be.

**Gremio:** Let me entreat you.

**Petruchio:** It cannot be.

**Katherine:** Let me entreat you.

**Petruchio:** I am content.

**Katherine:** Are you content to stay?

**Petruchio:** I am content you shall entreat me stay;  
But yet not stay, entreat me how you can.

**Katherine:** Now, if you love me, stay.

**Petruchio:** Grumio, my horse.

**Grumio:** Ay, sir, they be ready; the oats have eaten the horses.

**Katherine:** Nay, then,  
Do what thou canst, I will not go to-day;  
No, nor to-morrow, not till I please myself.  
The door is open, sir; there lies your way;  
You may be jogging whiles your boots are green;  
For me, I'll not be gone till I please myself.

#### My Notes

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# Performing Shakespeare

## My Notes

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

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

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

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

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

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

*Exit PETRUCHIO, KATHERINE, and GRUMIO*

## Group 5

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

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

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

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

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

**Gremio:** I warrant him, Petruchio is Kated.

## *Act IV, Scene I: PETRUCHIO'S country house*

*Enter PETRUCHIO and KATHERINE*

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



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

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

You logger-headed and unpolish'd grooms!

What, no attendance? no regard? no duty?

Where is the foolish knave I sent before?

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

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

Go, rascals, go and fetch my supper in.

*[Exit some of the SERVINGMEN]*

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

Where are those—

Sit down, Kate, and welcome.

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

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

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

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

What's this? Mutton?

**First Servant:** Ay.

**Petruchio:** Who brought it?

**Peter:** I.

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

What dogs are these? Where is the rascal cook?

How durst you villains bring it from the dresser

And serve it thus to me that love it not?

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

*[Throws the meat, etc., at them]*

You heedless joltheads and unmanner'd slaves!

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

*[Exit SERVANTS]*

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

The meat was well, if you were so contented.

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

And I expressly am forbid to touch it;

For it engenders choler, planteth anger;

And better 'twere that both of us did fast,

Since, of ourselves, ourselves are choleric,

Than feed it with such over-roasted flesh.

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

And for this night we'll fast for company.

*[Exit]*

## My Notes

# Performing Shakespeare

## My Notes

### Group 6

*Re-enter SERVANTS severally*

**Nathaniel:** Peter, didst ever see the like?

**Peter:** He kills her in her own humour.

*Re-enter PETRUCHIO*

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

### *Act IV, Scene III: PETRUCHIO'S house*

*Enter KATHERINE and GRUMIO*

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

## Group 7

Enter PETRUCHIO, and HORTENSIO with meat

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

**Hortensio:** Mistress, what cheer?

**Katherine:** Faith, as cold as can be.

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

Here, love, thou seest how diligent I am,

To dress thy meat myself, and bring it thee.

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

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

And all my pains is sorted to no proof.

Here, take away this dish.

**Katherine:** I pray you, let it stand.

**Petruchio:** The poorest service is repaid with thanks;

And so shall mine, before you touch the meat.

**Katherine:** I thank you, sir.

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

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

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

Much good do it unto thy gentle heart!

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

Will we return unto thy father's house

And revel it as bravely as the best,

With silken coats and caps, and golden rings,

With ruffs and cuffs and farthingales and things,

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

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

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

To deck thy body with his ruffling treasure.

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

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

Even in these honest mean habiliments;

Our purses shall be proud, our garments poor;

For 'tis the mind that makes the body rich;

And as the sun breaks through the darkest clouds,

So honour peereth in the meanest habit.

What, is the jay more precious than the lark

Because his feathers are more beautiful?

Or is the adder better than the eel

Because his painted skin contents the eye?

O no, good Kate; neither art thou the worse

## My Notes

# Performing Shakespeare

## My Notes

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

## Group 8

### *Act IV, Scene V: A public road*

*Enter PETRUCHIO, KATHERINE, HORTENSIO, and SERVANTS*

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

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

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

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

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

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

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

**Petruchio:** I say it is the moon.

**Katherine:** I know it is the moon.

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

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

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

### *Act V, Scene II: LUCENTIO'S house*

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

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



# Performing Shakespeare

## SCORING GUIDE

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