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Exploring Masculinity in Shakespeare and Effectively Teaching Grammar in Context: A Portfolio

Madison Nadeau
mnadeau@bgsu.edu

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EXPLORING MASCULINITY IN SHAKESPEARE AND EFFECTIVELY TEACHING
GRAMMAR IN CONTEXT: A PORTFOLIO

Madison Nadeau
mnadeau@bgsu.edu

A Final Portfolio

Submitted to the English Department of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

Master of Arts in the field of English
with a specialization in
English Teaching

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Ms. Kimberly Spallinger, First Reader
Dr. Rachel Ann Walsh, Second Reader

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Analytical Narrative

I always knew I wanted to earn an advanced degree. For a while, I thought I would end up in a school administration role, but ultimately realized it was not for me. Then, upon graduating with a Bachelor of Arts in Education, I began my journey as an English Language Arts teacher. While teaching middle and high school in an inner-city school district, I fell even more in love with both English and Education. When I learned about this program, pursuing a Master of Arts in English with a specialization in English Teaching was a no-brainer. One of my long-term professional goals is to teach College Credit Plus courses and potentially transition to teaching at the university level full-time. This degree has prepared me to achieve these goals by deepening and broadening my knowledge of English, as well as by teaching me valuable instructional skills to help students succeed at the next level. Through literature, writing, literacy, and linguistics classes, along with multiple pedagogy-centered ones, I feel equipped and inspired to support my English students in reaching their full potential. As this chapter closes with my MA, I am beyond excited to see what the next one holds, both personally and professionally.

Over the past four semesters, I have developed countless projects I am proud of. Ultimately, I chose two that showcased my best work and had room for improvement. The first project is a seminar paper, which serves as evidence of substantive research and analysis. “Masculinity in Marriage: Shakespeare’s Models of Manliness in *The Taming of the Shrew* and *The Tragedy of Julius Caesar*” originated in ENG 6040: Graduate Writing during the Summer 2023 semester. I have always enjoyed studying, reading, and watching Shakespearean plays, and my goal with this paper was to narrow down my angle and develop an argument that has not been explored in previous work. My initial idea was to explore masculinity in Shakespeare in a general sense, which I then narrowed down to masculinity in marriage and, more specifically,

uncovered two models for masculinity in marriage in *The Taming of the Shrew* and *Julius Caesar*: one where it is an assumption and the other a constant fight. I first read *The Taming of the Shrew* in my undergrad studies and what initially drew me in was the humor. Additionally, the comedy is about setting up marriage, while, in the tragedy, the couples have been married for a long time, which I realized was perfect for the route I wanted to research. After my initial submission of this paper, my ENG 6040 instructor encouraged me to add a section on previous work about masculinity in Shakespeare. This feedback was the driving force behind my revisions this semester.

The majority of my time revising this paper was spent researching and adding a subsection, “Previous Explorations.” My strategy for revising was to start by conducting and organizing research before creating the aforementioned subsection. I spent countless hours researching previous work on masculinity in Shakespeare and found there is a lack of existing scholarship on masculinity within the context of marriage in *The Taming of the Shrew* and *Julius Caesar*. In this new section, I referred to Shakespearean scholar Jim Casey’s work which, like most other existing research, focuses on characters’ embodiment of masculine traits, but not specifically on models for masculinity in marriage. I also moved a claim from my introduction to this section where I refer to Jennifer Feather’s work. Finally, Coppelia Kahn is widely known for her studies on gender and masculinity in Shakespeare, so it was crucial to discuss her book, *Man’s Estate: Masculine Identity in Shakespeare*. I end this section by drawing attention to the importance of my research focusing on an underexplored aspect of Shakespeare’s literature, which fills a gap in scholarship by providing a fresh perspective on character dynamics and gender expectations within marital contexts in *The Taming of the Shrew* and *Julius Caesar*.

In addition to implementing a section dedicated to previous explorations, I reformatted

this essay to meet MLA expectations. Originally, this paper was formatted to meet the genre expectations of the *Shakespeare Quarterly* journal, which included unique font size, boldness, spacing, and footnotes. Several revisions were also made throughout the paper to improve the flow of reading and clarify certain points that were previously glossed over.

The revisions I made to this seminar paper reflect my growth as a scholar of English by demonstrating my ability to identify gaps in literature and engage in research and analysis to fill those gaps. This process also helped me further develop my critical thinking skills as I examined and evaluated complex ideas. Therefore, through the revision process, I have not only improved this seminar paper, but have developed valuable skills that will help me in future academic endeavors.

The second project in my portfolio, “College Writing: Characterization in Narrative Writing,” is a pedagogical project I created in ENG 6220: Teaching Grammar in the Context of Writing during the Fall 2023 semester. Since one of my goals is to teach College Credit Plus students in the future, this course was the perfect opportunity to design a teaching unit specifically for a dual enrollment writing class. I based the hypothetical class on one of the current course offerings in the school district I teach in to make it as realistic as possible. I wanted to not only create a thorough, practical project, but also one that is engaging for students and can actually be implemented one day. The first part of the project includes a course description, an overview of student learning objectives and corresponding Ohio Literacy and Learning Standards, context for the teaching unit, key elements, and my grammar-in-context approach. The grammar-in-context approach is supported by research, outlines the daily lessons, and rationalizes why certain instructional methods are utilized. The project then moves into detailed lesson plans with a breakdown of learning objectives, prior knowledge needed, daily

agendas, activities and materials necessary for each class session, and assessment strategies. The appendices with all materials for the unit are attached at the end of the project.

Following my initial submission of the project, Dr. Cheryl Hoy responded with an abundance of praise and encouraged me to select this piece to include in my portfolio. In terms of revisions, she suggested that I expand the project by adding a section in which I reflect on the implementation of this unit after teaching it. With my current grade level and population of students, implementing this unit was not feasible. However, I still wanted to proceed with revisions, so I worked with Ms. Kimberly Spallinger and she offered valuable suggestions. In my original submission, the majority of the materials were borrowed from the scholars whose work we studied. This approach was appropriate for the requirements of ENG 6220, but not ideal for my final portfolio. With that said, I made a revision plan to recreate nearly all of my materials to make them completely my own or adaptations of the originals.

In total, I recreated seven of the exercises, deleted two, and kept two as is. Of the two appendices that were removed from the unit plan, I decided that an excerpt on aliens was not necessary for the lesson and was essentially just extra “fluff.” The other one was an activity to go with *The Call of the Wild*, which I reworked and combined with the Appendix D slide deck. I decided to keep Appendix A because the Study.com video does an excellent job of introducing students to characterization. Also, it is engaging for students when multimedia is incorporated into lessons. Appendix B is staying because it provides various excerpts from existing literature that describe characters. Since I want students to explore real work from published writers, it was unnecessary to recreate this material. Of the seven exercises I recreated, some were fully original and others included adaptations from my initial submission. It is noted in the appendices which materials are inspired by scholars. My revision strategy and goal for recreating the appendices

was to design engaging materials to deepen students' knowledge. I focused on incorporating interactive elements, as well as ensuring directions were clear and precise to support diverse learning styles. Once I finalized my revisions of the instructional materials, I reformatted the appendices to align with current MLA guidelines by adjusting the labels, citations, descriptions, and spacing. In addition to adapting, recreating, and reformatting materials, I also updated the grammar-in-context approach section to reflect my new appendices and made many changes throughout the narrative to help it flow more seamlessly and further clarify certain instructional decisions.

The experience of revising this college writing unit reflects my growth as a teacher in English studies. Through this process, I honed my ability to create effective learning materials and deepened my understanding of pedagogical strategies. I am proud to have enhanced the quality of the teaching resources in this project and further developed as an educator to better support student learning.

Overall, I am pleased with how my final portfolio has turned out. The journey towards earning my MA has been challenging, but also deeply fulfilling. I have achieved both personal and professional growth as a scholar and teacher of English, and I am walking away with many valuable insights and experiences. Specifically, I will take with me a deeper understanding of advanced research methodologies, the confidence to design inclusive, engaging instructional material, and, most importantly, a passion for learning. The knowledge and skills I have acquired in this program will undoubtedly serve me well in my future academic and professional practice.

**Masculinity in Marriage: Shakespeare's Models of Manliness in *The Taming of the Shrew*
and *The Tragedy of Julius Caesar***

Introduction

A consensus certainly exists that male dominance is a recurring theme in William Shakespeare's plays. Shakespeare's male characters have been extensively studied for generations, yet the role of masculinity in his works has only been examined in recent decades. In my approach, masculinity refers to the societal expectations for men to exemplify dominance, power, and control, particularly over women, as well as display bravery and honor. Shakespeare frequently addresses the role of masculinity in these forms both directly and indirectly in *The Taming of the Shrew* and *The Tragedy of Julius Caesar*. The plays both present two models for masculinity in marriage: one where it is an assumption and the other a constant fight between partners. It is important to study these models because, without them, the marriages would likely cease to exist. In this essay, I will explore the assumption of masculinity in Lucentio and Bianca and Caesar and Calpurnia's relationships. Then, I will look at the constant fight for dominance in Petruchio and Katherine and Brutus and Portia's relationships. Before concluding, I will uncover similarities and differences between the plays and propose implications of this research.

The Taming of the Shrew is centered around two sisters, Katherine and Bianca, and their impending marriages. Bianca, the younger sister, is seen as desirable and has many suitors vying for her hand in marriage. Katherine, on the other hand, is an unlikeable shrew who Petruchio is determined to marry and "tame." Throughout Petruchio and Katherine's courtship and marriage, Petruchio fights to exemplify the masculine trait of dominance, which is tightly entwined with actions for him, by assuming superiority and showing sexual aggression toward Katherine. Katherine's sharp, and often witty, responses to him have a comedic effect. Bianca ultimately

weds Lucentio, who demonstrates masculinity through his belief in female submissiveness and his expectation that Bianca will obey him. Therefore, in this comedy, successful masculinity is represented in two ways, where it is an ongoing challenge or an accepted norm. Similarly, in *Julius Caesar*, masculinity is assumed in Caesar and Calpurnia's marriage, while it is a continuous fight in Brutus and Portia's marriage. Regardless of whether masculinity is a fight or an assumption, in each of these four relationships, the men support the early modern notion that "[H]usbands have the right to tame their wives, who lack autonomy and are subject to their husbands" (Brooks 14).

Previous Explorations

While there is existing scholarship on Shakespeare's men, masculinity within the context of marriage in these two plays has not been widely studied. In "Manhood Fresh Bleeding: Shakespeare's Men and the Construction of Masculine Identity" and "Shaken Manhood: Age, Power, and Masculinity in Shakespeare," scholar Jim Casey mainly focuses on characters' embodiment of masculine traits, or lack thereof, in various scenarios. Occasionally, he refers to marriages and family structures as examples to bolster such arguments. Additionally, Jennifer Feather's work, "Shakespeare and Masculinity," explores masculinity and male power in a broader sense. Most notably, Coppelia Kahn is known for her research on gender and masculinity in Shakespeare. In her book *Man's Estate: Masculine Identity in Shakespeare*, Khan discusses marriage being a test of manhood in *The Taming of the Shrew*. Khan discusses Petruchio's stereotypical male dominance and Katherine's subjection, arguing that societal norms and systems of male control are to blame for their characterization (104-118). Acknowledging the contributions of Casey, Feather, and Kahn's work is crucial as their analyses lay a foundation for addressing masculinity and gender dynamics. However, their research has not focused on

multiple representations of masculinity in marriage within the same play and lacks attention to how the conversations between men and women in these two plays depict masculinity.

Therefore, existing scholarship does not specifically address dual models for masculinity in marriage in *The Taming of the Shrew* and *Julius Caesar*, making this research crucial because it addresses a specific aspect of Shakespeare's literature that has not been thoroughly explored. By offering two distinct models for masculinity present in both the comedy and tragedy, I provide a fresh perspective on character dynamics and gender expectations within marital contexts. These findings fill a gap in scholarship which may inspire future studies on marriage, gender roles, and power structures with both historical and contemporary implications.

Assumption of Masculinity

In *The Taming of the Shrew*, Lucentio's masculinity is evident in his belief that females should be submissive and his assumption that, when summoned, Bianca will obey. In Act 1, Scene 1, Baptista enters with Katherine and Bianca, declaring that Bianca will not be permitted to marry until a man agrees to marry Katherine. Tranio comments on the crazed Katherine and Lucentio replies, saying, "But in the other's silence do I see / Maid's mild behavior and sobriety / Peace, Tranio" (1.1.70-72). In this instance, Lucentio has noticed Bianca's silence, noting that she possesses the quiet behavior expected of women. After realizing Bianca's yielding personality, Lucentio feels an overwhelming desire to marry her (146-156). With that said, it is Bianca's silence and submissiveness that Lucentio sees as desirable attributes in a woman, despite not actually knowing her. Lucentio's attitude, therefore, aligns with the common notion throughout Renaissance texts that "Submission is the pre-eminent feminine trait" (Brooks 20). As a result, Lucentio's ideals of marriage are undoubtedly masculine and paint a picture of what marriage should look like, based on early modern standards. What catches his eye about Bianca

is merely her submissiveness, the trait he seemingly sees as most important when pursuing a woman.

Although Lucentio and Bianca's relationship seems genuine, given their mutual feelings and elopement, Lucentio's masculinity continues to show in their marriage as he expects that his new wife will obey him. In the final scene of the play, Lucentio hosts a banquet to celebrate the recent marriages, which, in essence, is the men's debut as figures with a new authority. While the women are off chatting, Petruchio proposes a bet where each husband will summon their wife, and whoever's wife is most obedient will win (5.2.65-69). Each of the men is confident that his wife will return and they increase their bets. After a wager has been agreed upon, Lucentio is the first to summon his wife, confident in her obedience; however, Bianca does not return and sends a message that she is busy (83). In addition to having a comedic effect, perhaps this act of defiance foreshadows the dynamic of Lucentio and Bianca's marriage after the play ends. Regardless, Lucentio's agreement to participate in the bet and his assumption that Bianca will obey his request is proof of his masculinity. Consequently, Lucentio's view of marriage conforms to Shakespearean scholar Brian Brooks's argument that women are subject to their husbands, a common belief in Shakespeare's time (Brooks 14). Despite the authenticity that appears to exist in Lucentio and Bianca's relationship, Lucentio asserts himself in the position of a dominant male as he expects obedience from his wife, thus giving in to the standards of masculinity for the time period.

Similar to Lucentio and Bianca, Calpurnia and Caesar's relationship reflects the Roman ideals of marriage. Calpurnia fully submits to her husband and conforms to the assumption that men are dominant in marriage. This is evident as Calpurnia addresses her spouse as her lord (1.2.4) and, throughout the play, she remains in a subordinate position to her husband, always

complying with his wishes. The role of masculinity in Caesar and Calpurnia's marriage is further demonstrated in Act 2, Scene 2 when Calpurnia has nightmares about Caesar's murder. She begs her husband not to go to the Capitol that day as she is terrified for his life (2.2.13-26). Caesar, in his dominant position, eventually dismisses Calpurnia's fears and calls her foolish (105). Lloyd Davis argues that Caesar's disregard for his wife's concerns is a result of "a society publicly dominated by and symbolically fixated on men," which causes female characters, particularly Calpurnia, to be "confined to a private domain, [her] concerns brushed aside" (166). Caesar's dismissal of his wife, therefore, is a direct result of societal expectations for men to be dominant, which allows Caesar to prove his masculinity in his relationship with Calpurnia. Furthermore, Calpurnia also falls into the assumption that men are dominant because, while insistent that Caesar stay home for his safety, she resolves to give up the fight, knowing he will not listen to her.

In addition to Caesar ignoring his wife's plea to stay home, he further demonstrates masculinity during their interaction by claiming that he does not understand why any man would be afraid of death (34-37). It can be concluded that by going to the Capitol, despite his wife's objections, Caesar is attempting to prove his bravery and, consequently, his honor. This revelation is particularly interesting considering that, based on standards of masculinity in Roman society, "Honor and manhood are intimately connected. To be a man means to brave injury and death for the sake of honor" (Casey 12). Therefore, it can be assumed that Caesar was determined to uphold the masculine standard of honor, which would not have been possible if he stayed home, regardless of Calpurnia's concerns or the consequences, namely death, that could result from his decision to ignore his wife's warnings.

In the marriages of Lucentio and Bianca and Caesar and Calpurnia, masculinity is an

assumption. The husbands put themselves in a dominant position in their relationships, without the need to prove they are superior to their wives; it is merely a condition of the relationship. While these characters exemplify what a marriage should look like for the time period, the relationships between Petruchio and Katherine and Brutus and Portia present a very different model for masculinity.

The Fight for Dominance

Petruchio's fight for masculinity – in the eyes of Katherine as well as the society around them – is evident in his interactions throughout the play. From the start, Petruchio assumes superiority over women, namely Katherine. In Act 1, Scene 2 of *The Taming of the Shrew*, Petruchio has set out to find a wife with a wealthy father. Hortensio attempts to warn Petruchio of Katherine's shrewd and froward behavior (1.2.89), but Petruchio brushes it aside when he finds out who her father is (100-105). Petruchio only cares about the dowry he will receive for marrying Katherine and has no regard for the kind of woman she is. Petruchio, therefore, does not value the impending relationship because, due to the values of the time period, money is far more important. It can be assumed that, in Petruchio's mind, Katherine is not worthy of love, but rather is a prize to be won. Because of this mindset, Petruchio exemplifies his masculinity in a fight for dominance as he assumes his superiority over Katherine, seeing her as merely a condition of the money he will receive for marrying her, not as a human being worthy of his respect.

Petruchio continues his quest for superiority after Katherine's father, Baptista, approves of Petruchio and he meets his future bride for the first time, calling her Kate. Katherine immediately corrects him, saying, "Well have you heard, but something hard of hearing. They call me Katherine that do talk of me" (2.1.184-185). In this instance, Katherine makes it clear

that she does not go by a nickname and should only be referred to by her full name. Petruchio, however, ignores her request and continues to call her Kate for the rest of the play. Although calling someone by a nickname may seem insignificant, Katherine has specifically told him not to do it. Petruchio intentionally calls her Kate, knowing that it upsets her, because he believes he needs to be superior to her. His persistence to go against her wishes shows that he is attempting to prove himself as being on a higher level than her and is entitled to call her whatever he pleases. Petruchio's fight for control over what he calls his bride shows that he desires to meet the societal expectations of male dominance.

In addition to his assumption of superiority and determination to have control, Petruchio is sexually aggressive toward Katherine. In the couple's first meeting, Katherine repeatedly hurls insults at her suitor in an attempt to dissuade him from marrying her. Rather than being offended by Katherine's remarks, Petruchio turns nearly every comment she makes into sexual innuendo. This is evident as Petruchio suggests that Katherine sit on him (201), offers to remove her stinger, which must be located near her buttocks (216-217), and suggests that his tongue will be in her tail as he removes the stinger (221). Such behavior was socially acceptable in the early modern period as manhood was "proven by the ability to dominate" (Kahn 93). Petruchio's risqué and indecent remarks are proof of his sexual aggression toward Katherine and, because of societal expectations and acceptance of male dominance, Petruchio believes he is entitled to speak to and treat his future bride as he pleases. Even though many modern readers would find Petruchio's sexual innuendo offensive, his behavior is a sign of his fight for masculinity as he not only attempts to dominate the conversation, but seems to assert that he has the right to dominate Katherine's body at his will. This mindset seemingly guides his actions, particularly sexually aggressive ones, in his pursuit of Katherine.

Petruchio further tries to prove his dominance through sexual aggression in Act 5, Scene 1 as he demands that Katherine kiss him. Bianca and Lucentio have just married and must explain to their fathers, Baptista and Vincentio, their scheme and elopement. Katherine and Petruchio watch as this unfolds and resolve to follow the newlyweds and fathers to see the rest; but, before they go inside, Petruchio demands that Katherine kiss him. Katherine replies that she would be ashamed to do so in the middle of the street (5.1.137), and Petruchio threatens to take her home unless she kisses him. To avoid Petruchio carrying out his threat, Katherine resolves to kiss him. Petruchio's manipulation and sexual aggression in this interaction further demonstrate his dominance and show his masculinity by supporting Brooks's argument that men have the right to make their wives comply with their wishes (6). In other words, Petruchio believes that, as a man, he is entitled to control Katherine and employ any means necessary to tame her and get what he wants, which, in this instance, is a kiss. Petruchio's refusal to let the kiss go also shows how intent he is on proving his masculinity, and therefore dominance, to Katherine. Furthermore, although she initially resists his demand, Katherine seemingly recognizes her subordinate position to her husband and complies with his command, ultimately giving in to the idea that, as a woman, she lacks autonomy.

Similar to the fight for dominance demonstrated by Petruchio, Brutus also acts in this way toward his wife, Portia. In Act 2, Scene 1 of *Julius Caesar*, Brutus has been plotting with conspirators in his garden. After everyone leaves, Portia enters the garden to speak with her husband, greeting him as she says, "Brutus, my lord" (2.1.232), indicating that he is a person of power and authority. As Portia addresses her husband in this manner, she takes a subordinate position and acknowledges that she is at a lower rank than Brutus, despite them being married. Davis explains that such power and authority were "important conceptions of masculinity and

male relations in Shakespeare's time and after" (166). By early modern standards, in order for Brutus to be considered manly, it is essential for him to exemplify such dominance over his wife and for her to acknowledge it, even when it comes to something as simple as the way Portia greets her husband.

As Portia and Brutus's encounter in the garden continues, Brutus accuses his wife of being weak and feeble, and he tries to prevent any room for her to possess masculine traits. After being greeted by his wife, Brutus criticizes Portia for coming outside, saying, "Portia, what mean you? Wherefore rise you now? / It is not for your health thus commit / Your weak condition to the raw cold morning" (233-235). Brutus not only questions his wife about why she is in the garden, as if she does not have the freedom to go where she wants, but he also claims that she is weak. It is important to note that, up to this point in the play, there has been no indication that Portia is weak, either physically or mentally. Rather, Brutus makes this assertion because he seemingly believes that, by nature, women are feeble and delicate. Because Roman society was male-dominated, there was no room for women to be both strong and conform to feminine ideals. Brutus, therefore, feels the need to hold all of the power and strength because, as Kahn argues, "...a situation which does not allow a man to dominate is existentially threatening" (93). In an attempt to prevent Portia from prying about Brutus's behavior, he aims to shut her down from the start of their interaction by attacking her physical state. Consequently, Brutus's accusation that his wife is weak suggests that he must be stronger, which proves the authoritative, powerful position he works to put himself in to be perceived as masculine.

Despite Brutus's attempts to keep his wife at bay, Portia fights to take on a masculine persona as the scene progresses. As demonstrated, masculinity is often associated solely with the male characters in these plays; however, Portia makes an effort to adopt traits that are commonly

associated with men. While still in the garden, Portia becomes angry that Brutus will not tell her his secret, and she sarcastically suggests that, to her husband, “Portia is Brutus’ harlot, not his wife” (286). Although Portia acknowledges her inferior position as a woman, she claims that she is “stronger than [her] sex” and proves her “constancy” by stabbing herself in the thigh (295-300). For Portia, “manliness is equated with injury” (Paster 194). Therefore, by self-wounding, Portia is making an effort to distance herself from traditional feminine ideals to prove her strength—and masculinity—to her husband.

To take Portia’s masculinity a step further, in Act 4, Scene 3 it is revealed that Portia has committed suicide by swallowing fire (4.3.208). Portia’s refusal to be a quiet, submissive, and ideal wife causes her to act in ways, particularly violent ones, that are typically associated with masculinity, which aligns with Davis’s argument that, in Shakespeare’s time, a “man’s individual integrity is ambivalently symbolised by threats and acts of bodily violence” (175). For Davis, masculinity is made up of both threats and violence. When Portia’s words are not enough to convince her husband of her worthiness, she turns to self-wounding. Then, as a result of missing her husband and her growing concerns about Octavius and Mark Antony, she once again resorts to violence, this time taking her life. In turn, it can be concluded that, by early modern standards, Portia is ultimately more masculine than she is feminine, as demonstrated by her violence.

Similarities and Differences Between the Plays and Implications of Research

With an understanding of how masculinity impacts the marriages of Petruchio and Katherine, Lucentio and Bianca, Brutus and Portia, and Caesar and Calpurnia in *The Taming of the Shrew* and *Julius Caesar*, the extent to which these plays are similar can be uncovered. First, and perhaps most obviously, all four men assert dominance, which, in Shakespeare’s time, was the epitome of masculinity. Petruchio shows his dominance as he assumes superiority over

Katherine and is sexually aggressive toward her; Lucentio is drawn to Bianca's submissiveness and expects obedience from her; Brutus is addressed by his wife in a way that expresses his authority and associates femininity with weakness; and Caesar brushes off his wife's concerns. In each of these instances, Petruchio, Lucentio, Brutus, and Caesar assert dominance over their female counterparts, whether they have to fight for it or it is merely an assumption of the relationship. Ultimately, only two of these men are arguably successful in taming their spouses. In the closing scene of *The Taming of the Shrew*, Katherine has apparently been tamed as she goes to Petruchio when summoned and gives a speech about a wife's duty to her husband (5.2.142-185). Likewise, in *Julius Caesar*, Calpurnia submits to her husband and obeys each of his commands. On the other hand, Bianca and Portia remain untamed, as Bianca does not obey Lucentio and Portia goes to great lengths to prove her strength and become equal to Brutus. While Petruchio, Lucentio, Brutus, and Caesar are all undeniably masculine in terms of male dominance, only Petruchio and Caesar seem to have near-complete control over their wives. This revelation is particularly interesting considering that Petruchio evidently had to fight for power, while it seemed to be a condition of Caesar and Calpurnia's relationship. Perhaps this is because the comedy is about setting up marriage, while, in the tragedy, they have already been married for a long time. If this is the case, it is plausible that, at one point, Caesar also had to fight for dominance. Consequently, by this standard, Bianca might one day become rebellious like Portia if Lucentio never fights for authority and assumes he already has such power.

On top of the connections that exist with masculinity in marriage in *The Taming of the Shrew* and *Julius Caesar*, it is also important to consider the differences in how this theme is portrayed in the plays. In *The Taming of the Shrew*, the role of masculinity is confined to the men, namely Petruchio and Lucentio, and how they use their manhood to either fight for, or

assume, power, authority, and control over others, particularly women. While manhood is also associated with such power in *Julius Caesar*, the tragedy takes masculinity a step further by portraying a woman, Portia, as masculine. Additionally, unlike Petruchio and Lucentio, Caesar is willing to risk his life to uphold masculine standards.

When closely reading *The Taming of the Shrew* and *Julius Caesar* with attention to the role of masculinity in marriage, we can identify the comparable and contrasting elements within Lucentio and Bianca, Caesar and Calpurnia, Petruchio and Katherine, and Brutus and Portia's relationships. For Lucentio and Caesar, masculinity is an assumption in their marriages. On the contrary, Petruchio and Brutus constantly fight to prove their masculinity in their relationships, and Portia also pushes herself to be masculine. Ultimately, Shakespeare's presentation of marriage in these plays relies on masculinity in its many forms, including power, control, honor, expectations for female submissiveness, and violence. Without these masculine ideals, the marriages in *The Taming of the Shrew* and *Julius Caesar* might not exist at all considering that, by early-modern standards, marriage was hierarchical and men were expected to "wear the pants" (Lyon). By taking away the very characteristics that seemingly qualify Lucentio, Caesar, Petruchio, and Brutus for marriage, there is little ground left for the plays to stand on.

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College Writing: Characterization in Narrative Writing

Course description

This unit is designed as part of the coursework for Stark State College's ENG 124: College Composition, which is offered as a College Credit Plus course at Washington High School. This first-year introductory writing course emphasizes drafting, revising, and editing, with a review of grammar, punctuation, and essay development. Students must be at the English 11 or English 12 level and earn a minimum score of 18 on the English portion of the ACT or a minimum score of 5 on the Writeplacer portion of the Accuplacer to register for College Composition. Students will earn 3 credit hours at Stark State College and the course will count as 1 English credit at Washington High School.

Course overview

While this is a college-level writing course, the students are juniors and seniors in high school. Many of them are taking this course in place of traditional English 11 or English 12, so it is important that the learning objectives/outcomes align with the State of Ohio's literacy and learning standards.

Learning Objectives/Outcomes Students will be able to:	State of Ohio Literacy/Learning Standards
Engage in the writing process: prewriting, drafting, revising, and editing.	W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Compose polished essays in various modes, including narrative,	W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision)

argumentative, and expository.	and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
Conduct research and evaluate sources.	W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
Demonstrate proper conventions of grammar, punctuation, and spelling.	L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Identify and write for an intended audience, task, and purpose.	W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Convey clear and engaging depictions of characters.	W.11-12.3.D Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Context for the teaching unit

The course curriculum is divided into four units, with students producing a polished essay in each unit. The first unit is on narrative writing and serves as a way for me to get to know my students and help them get comfortable with writing. Since this is a face-to-face class taught in an inner-city high school, building rapport is extremely important and narrative writing will help

kick-start those relationships. In the second unit, students will learn about argumentative writing, how to conduct research and integrate sources, and rhetorical strategies to persuade an intended audience. The third unit focuses on expository writing where students will take an analytical approach. The final unit will be a collaborative writing project where students may choose to write an argumentative or expository essay in groups. Throughout each unit, students will be taught grammatical strategies to improve their writing. This particular learning segment focuses on characterization in narrative writing and, therefore, will take place in the first unit. It is placed here because, through direct and indirect characterization, students will be able to develop characters that readers connect with and in a way that moves the plot forward.

Key elements

My decision-making process for this project is shaped by curriculum requirements and my graduate-level coursework. Stark State College requires that this College Composition course emphasize the writing process, essay development, research, and grammar. Throughout the four units, students will improve their essay development skills and become more confident in the writing process. Grammatical strategies will be introduced, reviewed, and/or practiced in context each week, and students will refine their research skills with argumentative, expository, and collaborative projects.

Grammar-in-context approach

My ENG 6220 coursework emphasized the importance of avoiding teaching grammar in isolation. For grammar instruction to be effective, it should be taught in the context of writing. With that said, when designing this teaching unit, my grammar-in-context approach was strongly influenced by Constance Weaver, Harry Noden, Brandi Bohnet, Darren Crovitz and Michelle Devereaux. Their expertise in teaching grammar and the strategies, activities, and exercises they

offer are the driving force behind each of the six lessons in this plan. First, and foremost, they all agree that grammar taught in isolation is ineffective. According to Weaver, “Teaching grammar in isolation from writing—that is, teaching the grammar book instead of helping writers write—has been found again and again to have little if any positive effect on most students’ writing” (14). Furthermore, Crovitz and Devereaux assert that, “The notion of grammar in context means that we’ve also thought of what grammar moves we might purposefully integrate within this unit” (3); this philosophy drove the specific strategies integrated into these lessons. Therefore, rather than explicit grammar instruction unrelated to the task at hand, students will learn how to strengthen their narratives as they progress through the writing process. Because this is a college writing course, it is crucial for students to actually apply what they learn to their work, and teaching grammar in context will make that possible.

The narrative writing unit is divided into two main parts, each consisting of three class sessions. The first half of the unit will focus on the basics of developing a character. In the first class session, students will watch a brief video to learn what characterization is and why it is important. Then, they will explore examples of character descriptors across a wide range of literature. In the last part of this class session, students will have the chance to apply their new knowledge of characterization by completing an exit ticket inspired by Noden’s activity, “Breathe Life into Dead Character Descriptors” (52-53). It is widely known that using specific details in writing makes a text more believable and engaging, yet it can be a challenge to help students apply this strategy. Noden asserts that “One approach is to help them explore the qualities of individual words—words that explode detailed images like fireworks instead of puffy sketchy images like frogs” (29). In the activity, students will select a word that labels emotion and then write a paragraph zooming in on specific details from a situation where they or

someone they know experienced that emotion. Students will then be able to apply this strategy as they work on their narrative drafts outside of class time. A similar approach is taken in the second class session in order to “guide students through the process of creating their own character descriptions” using a slide deck based on the character wheel (Noden 194). This slide deck emphasizes the six devices that can be used to build characterization: setting, physical description, behavior, thoughts, speech, and reaction of others. Students will then explore how Jack London uses these devices in *The Call of the Wild* by adding examples to the slide deck, and, in an exit ticket, brainstorm how they might be applied to narratives. Then, in the following class session, students will implement the character wheel in a collaborative writing assignment, “Painting a Character.” As they write a character sketch with peers, students will develop a deeper understanding of how and when to apply the six devices in the character wheel. This knowledge will translate to their own narratives as they work to bring their characters to life. These three class sessions, driven by Noden’s strategies for teaching grammar in context, will be assessed with labor-based grading, meaning that evaluation will be based on participation and effort, rather than solely on correctness. More specifically, I will determine the success of these lessons by evaluating class discussions, students’ written practice on breathing life into characters, the exit ticket on the character wheel, and the character sketch group activity. Their ability, or lack thereof, to apply Noden’s strategies in the corresponding activities will tell me if they are grasping the concepts.

In the second part of the unit, which also consists of three class sessions, students will learn to use dialogue and voice to boost characterization. On day four, the first session in the second lesson plan, students will be introduced to structuring and punctuating dialogue. Brandie Bohney suggests this type of lesson takes place after introducing the writing assignment and

before too much of a narrative has been drafted, which is why it is situated in this part of the unit (63). First, they will independently read a passage from Ray Bradbury's "No Particular Night or Morning." As they read, they will analyze the dialogue, guided by a set of questions. Then, as a class, we will discuss conventions writers should follow when writing conversations, including using quotation marks, signaling a change in speaker with a new paragraph, etc. based on what students noticed in Bradbury's excerpt. In small groups of three or four, students will work with classmates to develop guidelines for writing dialogue, create an example of dialogue, and critique classmates' examples. Finally, we will come back together to create a "Guidelines for Conversation" list on the board as each group shares the guidelines they came up with. I implemented this inductive approach to dialogue because "presenting students with rules they are expected to memorize and apply to their writing makes little sense. But developing strategies whereby they can discover the rules for themselves will foster greater understanding and transfer to student writing" (Bohney 62). So, rather than simply giving students a list of conventions to follow for writing dialogue, they will work individually, in small groups, and as a class to recognize the rules they should apply to their own narratives.

On day five, in the second class session, students will learn about using active and passive voice. The class will start with a mini-lesson on active and passive voice using a slide deck. The slide deck includes a YouTube video on the topic to help engage students and familiarize them with active versus passive voice in storytelling, a reflection on what they learned and what they still have questions about after watching the video, practice sentences to determine active and passive voice, and a written response on why writers might use active instead of passive voice. After working through the slide deck, students will explore how they may have unknowingly used active and passive voices in the past. This is important because

“Using language often means exerting power as we try to shape how others see or understand things. We *definitely* want students to both understand this power and be able to use it ethically themselves (Crovitz and Devereaux 129). To achieve this goal of helping students understand the power of language, students will consider how they characterized a situation when they were to blame. For the remainder of the class session, students have time to work on drafting their narratives and should consider if they want to use active or passive voice while drafting. As they write, I will individually conference with students to check on their progress, with special attention to students’ understanding and implementation of character descriptors, the character wheel, dialogue, and active versus passive voice. Teacher conferences, according to Weaver, are the “perfect time to give individual grammar instruction based on the specific needs—enriching or enhancing—of that student” (67). Even though all students in the class have received the same grammar and writing instruction in this course, each student’s needs will vary based on the skills they came into the course with, their learning styles, and so on. Therefore, this one-on-one time with students will allow me to address individual skills and areas of need. Because time is limited, I will likely not be able to fit in conferences with all students during this session and will finish during the next class.

On the final day of this unit plan on characterization in narrative writing, we will begin by reviewing the blame activity from our previous meeting. Students will have the opportunity to share what they wrote about and we will discuss how using either an active or passive voice can impact characterization when writing about past events. Then, students will participate in a peer workshop where they give and receive feedback on their narrative rough drafts. They should provide a minimum of one paragraph of feedback, as well as notes throughout the draft, to at least two classmates on what the author did well and what they can improve. Students should

specifically make note of the author's characterization, including if/how they give life to characters, their use of the character wheel, incorporation of dialogue, and use of active or passive voice. During the peer workshop time, I will continue conferencing with students I did not get to in the previous session to individualize grammar instruction based on each student's needs, as Weaver suggests (67).

Similar to the first part of the unit, students will be assessed with labor-based grading. I will evaluate class discussions, the group guidelines for writing dialogue, the active versus passive voice blame activity, and peer workshop feedback based on active participation, engagement, and effort. Additionally, I will informally assess students' understanding of the material during the teacher conferences. These assessment practices will allow me to determine the success of the second part of the unit, particularly in terms of dialogue and active versus passive voice. At the end of the narrative writing project, which will take place after the conclusion of this unit, I will formally assess the narrative final drafts and students' implementation of the strategies covered in these lessons.

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Lesson Plans: Characterization in Narrative Writing

Lesson Preparation

Grade level: 11/12, College Credit Plus

Supporting Theory/Theorist: Teaching grammar in context to help students understand that “language is living, that it is malleable, [and] that it can be used for specific purposes in specific ways” (Croovitz and Devereaux 4).

Ohio Literacy/Learning Standards Applied in Unit:

- **W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- **W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **W.11-12.3.D** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Lesson Plan 1: Days 1-3

Lesson title: Basics of developing a character

Materials and Technology Needed:

- Characterization video (Appendix A)
- Excerpt from “Character Descriptions from Literature” (Appendix B)
- Character descriptors exit ticket (Appendix C)
- Character Wheel and Jack London slide deck (Appendix D)
- Painting a character handout (Appendix E)

Relevant Learning Objectives:

- Students will be able to:
 - Engage in the writing process: prewriting, drafting, revising, and editing.

- Demonstrate proper conventions of grammar, punctuation, and spelling.
- Identify and write for an intended audience, task, and purpose.
- Convey clear and engaging depictions of characters.

Prior Knowledge: Up to this point in the course, students have composed short written responses in online discussion forums on the weekly readings. Students have been introduced to the narrative writing assignment and selected their topics. They are familiar with the features of a narrative from previous class sessions. Some students have started outlining their papers, while others are still in the brainstorming phase.

The number of class sessions needed: 3

Descriptions of activities for each class period:

Class Session #1:

- To introduce students to what characterization is and why it is important, we will watch a video as a class: “Direct & Indirect Characterization: Overview, Types & Methods.” (Appendix A)
- As a class, read examples of character descriptions from literature. (Appendix B)
- Students will complete the character descriptors exit ticket (Appendix C)

Class Session #2:

- Class discussion: Think about our last session. Why is characterization important? What ideas do you have for breathing life into the characters in your narrative?
- Introduce the character wheel using slide deck. (Appendix D)
- Explore how Jack London used the character wheel in *The Call of the Wild* (hard copies of the text are provided by the school district) by adding to the existing slide deck. (Appendix D)
- Exit ticket: After exploring London’s examples, what ideas do you have for using devices from the character wheel in your narrative?

Class Session #3:

- Applying the character wheel: In groups of six, students will complete the “Painting a Character” activity. (Appendix E)
- Students will have the remaining time to work independently on their narratives.

- During the work time, the teacher will conference with students to check in on their progress, with special attention to characterization.

Assessment strategies:

- Labor-based:
 - Class discussion
 - Written practice on breathing life into characters
 - Exit ticket on the character wheel
 - Character sketch group activity

Lesson Plan 2: Days 4-6

Lesson title: Using dialogue and voice to boost characterization

Materials and Technology Needed:

- Excerpt from Ray Bradbury's "No Particular Night or Morning" and guided analysis questions (Appendix F)
- Guidelines for writing dialogue - group sheet (Appendix G)
- Active vs. passive voice slide deck (Appendix H)
- Active vs. passive voice blame activity (Appendix I)

Relevant Learning Objectives:

- Students will be able to:
 - Engage in the writing process: prewriting, drafting, revising, and editing.
 - Demonstrate proper conventions of grammar, punctuation, and spelling.
 - Identify and write for an intended audience, task, and purpose.

Prior Knowledge: Students are familiar with characterization and why it is important. They have explored examples of characterization and learned strategies such as character descriptors, the character wheel, and how to paint a character. At this point, all students should have an outline or rough draft of their narratives.

The number of class sessions needed: 3

Descriptions of activities for each class period:

Class Session # 1:

- To introduce students to structuring and punctuating dialogue, they will independently read a passage from Ray Bradbury's "No Particular Night or Morning." As they read, they will analyze the dialogue, guided by a set of analysis questions. (Appendix F).
- As a class, based on what students noticed in Bradbury's excerpt, we will discuss conventions writers should follow when writing conversations, including using quotation marks, signaling a change in speaker with a new paragraph, etc.
- Students will be divided into groups of three or four to develop guidelines for writing dialogue, create an example of dialogue, and critique classmates' examples. (Appendix G)
- As a class, we will create a "Guidelines for Conversation" list on the board as each group shares the guidelines they came up with. Students should copy the list in their notebooks to refer back to.

Class Session #2: Active and passive voice

- As a class, work through the slide deck on active versus passive voice. (Appendix H)
- Independent blame activity: How did you characterize a situation when you were at fault? Consider the circumstance and your response. (Appendix I)
- Narrative writing work time
 - During the work time, the teacher will conference with students to check on their progress, with special attention to dialogue and active vs. passive voice.

Class Session #3:

- As a class, we will discuss the blame activity from the previous session. Students will have the opportunity to share what they wrote about and we will discuss how using an active or passive voice impacts characterization.
- Students will participate in a peer workshop where they give and receive feedback on their narrative rough drafts. They should provide a minimum of one paragraph of feedback, as well as notes throughout the draft, to at least two classmates on what the author did well and what they can improve. Students should specifically make note of the author's characterization, including if/how they give life to characters, use of the character wheel, incorporation of dialogue, use of active or passive voice, etc.
 - During the peer workshop time, the teacher will continue conferencing with students she did not get to in the previous

session to check in on their progress, with special attention to dialogue and active vs. passive voice.

- If time remains, students should continue working on their rough draft.

Assessment strategies:

- Labor-based:
 - Class discussion
 - Guidelines for writing dialogue
 - Active vs. passive voice blame activity
 - Peer workshop
- Informal evaluation:
 - Teacher conference

Appendix A

Link to resource:

<https://study.com/academy/lesson/methods-of-characterization-in-literature.html>

This video, “Direct & Indirect Characterization: Overview, Types & Methods” (Gray), helps students understand the basics of characterization in literature, as well as provides methods of characterizations with examples.

Appendix B

These examples of characterization come from well-known literature, compiled by *Globe Soup* (“Tips for Describing Characters”), which provides students with models of effective character descriptions to enhance storytelling and engage readers.

“He had a thick moustache, and his eyes peered out from his long, lank black greasy hair, like a light from a cinema screen before the drab velvet curtains had been fully withdrawn.”

— **Jim Lowe, New Reform**

“The rural opinion about the new young ladies, even among the cottagers, was generally in favour of Celia, as being so amiable and innocent-looking, while Miss Brooke’s large eyes seemed, like her religion, too unusual and striking. Poor Dorothea! Compared with her, the innocent-looking Celia was knowing and worldly-wise.”

— **George Eliot, Middlemarch**

“He smiled understandingly — much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced — or seemed to face — the whole eternal world for an instant, and then concentrated on you with an irresistible prejudice in your favor.”

— **Amber Dawn, Sub Rosa**

“Through the door came two Sardukar herding a girl-child who appeared to be about four years old. She wore a black aba, the hood thrown back to reveal the attachments of a stillsuit hanging free at her throat. Her eyes were Fremmen blue, staring out of a soft, round face. She appeared completely unafraid and there was a look to her stare that made the Baron feel uneasy for no reason he could explain.”

— **Frank Herbert, Dune**

"He smiled understandingly — much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced — or seemed to face — the whole eternal world for an instant, and then concentrated on you with an irresistible prejudice in your favor."

— **F. Scott Fitzgerald, *The Great Gatsby***

"Phyllida's hair was where her power resided. It was expensively set into a smooth dome, like a band shell for the presentation of that long-running act, her face."

— **Jeffrey Eugenides, *The Marriage Plot***

"The face of Elrond was ageless, neither old nor young, though in it was written the memory of many things both glad and sorrowful. His hair was dark as the shadows of twilight, and upon it was set a circlet of silver; his eyes were grey as a clear evening, and in them was a light like the light of stars."

— **J.R.R. Tolkien, *Lord of the Rings: The Fellowship of the Ring***

"The door flew open, revealing a wrinkled, forward-thrusting face wreathed with a nimbus of wispy white hair, a face resembling nothing so much as a mole emerging from its burrow. Her spectacles were so dirty that I could hardly see the use of them."

— **Lyndsay Faye, *Dust and Shadow: An Account of the Ripper Killings* by Dr. John H. Watson**

"Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? Fifty? Fifty-five? It was hard to say."

— **Aldous Huxley, *Brave New World***

"He ... boasted an unassuming mustache, which was perched atop his upper lip cautiously, as though it were slightly embarrassed to be there and would like to slide away and become a sideburn or something more fashionable."

— **Gail Carriger, *Etiquette & Espionage***

"She was delicately morbid in all her gestures, sensitive, arrogant, vulnerable to flattery. She veered between extravagant outbursts of opinion and sudden, uncertain halts, during which she seemed to look to him for approval. She was in love with the idea of intelligence, and she overestimated her own. Her sense of the world, though she presented it aggressively, could be, he sensed, snatched out from under her with little or no trouble. She said, "I hope you are a savage."

— **Mary Gaitskill, *Bad Behavior***

"He was commonplace in complexion, in feature, in manners, and in voice. He was of middle size and of ordinary build. His eyes, of the usual blue, were perhaps remarkably cold, and he certainly could make his glance fall on one as trenchant and heavy as an axe... Otherwise there was only an indefinable, faint expression of his lips, something stealthy — a smile — not a smile — I remember it, but I can't explain."

— **Joseph Conrad, *Heart of Darkness***

Appendix C

Character descriptors exit ticket, inspired by Harry Noden's *Image Grammar*

Character Descriptors Exit Ticket

Teacher Instructions:

1. Cut out each word in the table below and place the slips of paper in a bag.
2. Direct students to pull a word from the bag and reflect on a time they experienced this emotion.
3. As an exit ticket, students will write a paragraph (100–200 words) detailing a situation where a friend, family member, or themselves experienced the emotion. The teacher should emphasize that specific details are crucial to effectively conveying the emotion.
4. Upon completion, students will turn in their paragraphs for the teacher to evaluate their understanding.

Annoying	Anxious	Brave	Caring	Dependable
Fearful	Friendly	Happy	Immature	Lazy
Naive	Nervous	Patient	Pretty	Reliable
Responsible	Sarcastic	Shy	Sociable	Trusting

Appendix D

Character Wheel and Jack London Slide Deck, inspired by Harry Noden's *Image Grammar*

These six devices can be used to build characterization: setting, physical description, behavior, thoughts, speech, and reaction of others. Each device plays an important role in developing rich, active characters that engage readers.

Image from Harry Noden's *Image Grammar*



In *The Call of the Wild*, Jack London “paints” Mercedes’ character using the devices on the character wheel. For each category on the following slides, find and add at least one example of how London employs each device.

Setting

Click to add text

Physical Description

Click to add text

Behavior

Click to add text

Thoughts

Click to add text

Speech

Click to add text

Reaction of Others

Click to add text

Appendix E

Painting a Character Handout

Painting a Character

Group member names: _____

1. Get into a group of six and locate the slide deck from the previous class.
2. You will be working with your group to create a character sketch using the character wheel.
3. Look through the stereotypes below (from Harry Noden's *Image Grammar*) and select one character for your group.

School-Related Stereotypes: the class cut-up, the ladies' man, the impatient secretary, the deranged school cook, the hard-of-hearing custodian, the gullible girl, the computer geek, the popularity seeking, a humorless teacher, the loner, the school's burn-out, a quick-tempered athlete, the constantly suspicious assistant principal, the complainer, the ultimate rule follower, the gamer, the sports fanatic, the rock musician, the violinist, the star football lineman, the outstanding gymnast, the eccentric artist.

Society-Related Stereotypes: the rumor-spreading hairdresser, the gum-chewing waitress, the talkative cab driver, the fanatical environmentalist, the exotic fortune-teller, the hyper disc jockey, the smiling new anchor, the bigoted redneck, the hand-shaking politician, the introverted accountant, the professional wrestler, the cold-blooded hit man, the sleepy all-night security guard, the union-supporting truck driver

4. Each group member should select one topic on the character wheel to be in charge of. If two members request the same topic, flip a coin. Individually, write a paragraph using your assigned topic for the character your group selected.
5. Once everyone is finished writing their paragraph, see how well the six paragraphs work together to create a complete character sketch. Make adjustments as needed and be ready to share with the class.

Appendix F

Excerpt from Ray Bradbury's "No Particular Night or Morning" and guided analysis questions

Clemens said, "What sort of childhood did you have, Hitchcock?"

"I was never young. Whoever I was then is dead. That's more of your quills. I don't want a hide full, thanks. I've always figured it that you die each day and each day is a box, you see, all numbered and neat; but never go back and lift the lids, because you've died a couple of thousand times in your life, and that's a lot of corpses, each dead a different way, each with a worse expression. Each of those days is a different you, somebody you don't know or understand or want to understand."

"You're cutting yourself off, that way."

"Why should I have anything to do with that younger Hitchcock? He was a fool, and he was yanked around and taken advantage of and used. His father was no good, and he was glad when his mother died, because she was the same. Should I go back and see his face on that day and gloat over it? He was a fool."

"We're all fools," said Clemens, "all the time. It's just we're a different kind each day. We think, I'm not a fool today. I've learned my lesson. I was a fool yesterday but not this morning. Then tomorrow we find out that, yes, we were a fool today too. I think the only way we can grow and get on in this world is to accept the fact we're not perfect and live accordingly."

"I don't want to remember imperfect things," said Hitchcock. "I can't shake hands with that younger Hitchcock, can I? Where he? Can you find him for me? He's dead, so to hell with him! I won't shape what I do tomorrow by some lousy thing I did yesterday."

"You've got it wrong."

"Let me have it then." Hitchcock sat, finished with his meal, looking out the port. The other men glanced at him.

"Do meteors exist?" asked Hitchcock.

"You know damn well they do."

"In our radar machines—yes, as streaks of light in space. No, I don't believe in anything that doesn't exist and act in my presence. Sometimes"—he nodded at the men finishing their food—"sometimes I don't believe in anyone or anything but me." He sat up. "Is there an upstairs to this ship?"

"Yes."

"I've got to see it immediately."

"Don't get excited."

"You wait here; I'll be right back." Hitchcock walked out swiftly. The other men sat nibbling their food slowly. A moment passed. One of the men raised his head. "How long's this been going on? I mean Hitchcock."

“Just today.”

“He acted funny the other day too.”

“Yes, but it’s worse today.”

“Has anyone told the psychiatrist?”

“We thought he’d come out of it. Everyone has a little touch of space the first time out. I’ve had it. You get wildly philosophical, then frightened. You break into a sweat, then you doubt your parentage, you don’t believe in Earth, you get drunk, wake up with a hang-over, and that’s it.”

“But Hitchcock don’t get drunk,” said someone. “I wish he would.”

“How’d he ever get past the examining board?”

“How’d we all get past? They need men. Space scares the hell out of most people. So the board lets a lot of borderlines through.”

“That man isn’t a borderline,” said someone. “He’s a fall-off-a-cliff-and-no-bottom-to-hit.”

They waited for five minutes. Hitchcock didn’t come back. Clemens finally got up and went out and climbed the circular stair to the flight deck above. Hitchcock was there, touching the wall tenderly.

“It’s here,” he said.

“Of course it is.”

“I was afraid it might not be.” Hitchcock peered at Clemens. “And you’re alive.”

“I have been for a long time.”

“No,” said Hitchcock. “Now, *just now*, *this instant*, while you’re here with me, you’re alive. A moment ago you weren’t anything.”

“I was to me,” said the other.

“That’s not important. You weren’t here with me,” said Hitchcock. “Only that’s important. Is the crew down below?”

“Yes.”

“Can you prove it?”

“Look, Hitchcock, you’d better see Dr. Edwards. I think you need a little servicing.”

“No, I’m all right. Who’s the doctor, anyway? Can you prove he’s on this ship?”

“I can. All I have to do is call him.”

“No. I mean, standing here, in this instant, you can’t prove he’s here, can you?”

“Not without moving, I can’t.”

“You see. You have no mental evidence. That’s what I want, a mental evidence I can *feel*. I don’t want physical evidence, proof you have to go out and drag in. I want evidence that you can carry in your mind and always touch and smell and feel. But there’s no way to do that. In order to believe in a thing you’ve got to carry it with you. You can’t carry the Earth, or a man, in your pocket. I want a way to do that, carry things with me always, so I can believe in them. How clumsy to have to go to all the trouble of going out and bringing in something terribly physical to prove something. I hate physical things because they can be left behind and become impossible to believe in then.”

“Those are the rules of the game.”

“I want to change them. Wouldn’t it be fine if we could *prove* things with our mind, and know for certain that things are always in their place. I’d like to know what a place is *like* when I’m *not there*. I’d like to be *sure*.”

“That’s not possible.”

“You know,” said Hitchcock, “I first got the idea of coming out into space about five years ago. About the time I lost my job. Did you know I wanted to be a writer? Oh yes, one of those men who always talk about writing but rarely write. And too much temper. So I lost my good job and left the editorial business and couldn’t get another job and went on down hill. Then my wife died. You see, nothing stays where you put it—you can’t trust material things. I had to put my boy in an aunt’s trust, and things got worse; then one day I had a story published with my name on it, but it wasn’t me.”

“I don’t get you.”

Hitchcock’s face was pale and sweating.

“I can only say that I looked at the page with my name under the title. By Joseph Hitchcock. But it was some other man. There was no way to *prove* —actually *prove*, *really* prove—that that man was me. The story was familiar—I knew I had written it—but that name on the paper still was not me. It was a symbol, a name. It was alien. And then I realized that even if I did become successful at writing, it would never mean a thing to me, because I couldn’t identify myself with that name. It would be soot and ashes. So I didn’t write any more. I was never sure, anyway, that the stories I had in my desk a few days later were mine, though I remembered typing them. There was always that gap of proof. That gap between doing and having done. What is done is dead and is not proof, for it is not an action. Only actions are important. And pieces of paper were remains of actions done and over and now unseen. The proof of doing was over and done. Nothing but memory remained, and I didn’t trust my memory. Could I actually *prove* I’d written these stories? No. Can *any* author? I mean *proof*. I mean action as proof. No. Not really. Not unless someone sits in the room while you type, and then maybe you’re doing it from memory. And once a thing is accomplished there is no proof, only memory. So then I began to find gaps between everything. I doubted I was married or had a child or ever had a job in my life. I doubted that I had been born in Illinois and had a drunken father and swinish mother. I couldn’t prove anything. Oh yes, people could say, ‘You are thus and so and such and such,’ but that was nothing.”

Guided Analysis Questions for Students

1. As you read, consider how Ray Bradbury develops the conversation between Hitchcock and Clemens. How do you know who is speaking? Consider when speakers are introduced and when they are not—why is that choice made? Did you ever get confused?
2. Reflect on this excerpt. What is necessary to consider when developing conversations between characters? Make a list of at least three considerations.

Appendix G

Guidelines for Writing Dialogue - Group Sheet

Group member names: _____

Guidelines for Writing Dialogue

As a group, you will develop a set of guidelines for writing dialogue (conversations between characters). You will then explain why dialogue is structured this way and come up with examples. Following this activity, your group will share your guidelines with the class, so be sure they are accurate and that you can justify them. You may use notebook paper or write on the back of this sheet.

The following steps are inspired by Brandie Bohney's "Thinking Inductively about Conventions."

Step 1: Group members should share their considerations from the Ray Bradbury excerpt and guided analysis questions. Discuss similarities and differences in what you each noticed about the dialogue in the text.

Step 2: Based on your conversations in Step 1, develop a list of at least 5 rules for writing dialogue. You should be able to prove the guidelines you create using Bradbury's excerpt or another text.

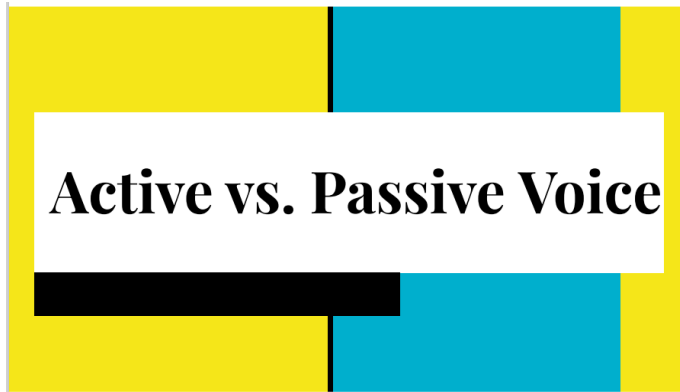
Step 3: As a group, imagine a situation where two characters would be having a conversation. It can be as realistic or ridiculous as you would like. Think about who the characters are and what they are discussing. Then, one person in the group will start writing the dialogue by recording one statement by one of the characters in the agreed-upon situation. After their statement is written down, they will pass the paper to the person on their left, who will write the other character's response. Repeat this process until all group members have written at least 3 statements.

Step 4: Work together to revise the conversation you created. It should follow the rules you developed in Step 2. Make all necessary changes so the piece is polished.

Step 5: Trade your dialogue example with another group. Evaluate their work based on the guidelines you developed. If the other group's conversation is not set up correctly, provide them with constructive criticism.

Appendix H

Active vs. Passive Voice Slide Deck



Let's watch this short video to learn about
Using Active vs. Passive Voice when Storytelling



Video from Communication Coach Alexander Lyon on YouTube
<https://youtu.be/1p64HMIvL-D?si=8bEfiR03w3dCfId>

Video reflection

As a class, let's make a list of what we know about active vs. passive voice on the left. On the right, let's make a list of questions we still have.

What we know:

- Add text here

Questions we have:

- Add text here

Practice: Determine if each sentence uses an active or passive voice. Mark the appropriate box.

Example: The dog chased the cat.

- ☒ Active
☐ Passive

1. The chef prepared the meal.
☐ Active
☐ Passive

2. The meal was prepared by the chef.
☐ Active
☐ Passive

3. She is writing the essay.

- ☐ Active
☐ Passive

4. The phone is being answered.

- ☐ Active
☐ Passive

5. Billy pushed sally.

- ☐ Active
☐ Passive

Practice: Determine if each sentence uses an active or passive voice. Mark the appropriate box.

6. Our products are made using high quality ingredients.

- ☐ Active
☐ Passive

7. No refunds are allowed.

- ☐ Active
☐ Passive

8. The teacher explained the lesson.

- ☐ Active
☐ Passive

9. The house was built in 1936.

- ☐ Active
☐ Passive

Taking it a step further

Why might an author choose to use an active voice instead of a passive voice?
Are there instances when a passive voice would be preferred?

Type your response here

Appendix I

Active vs. passive voice blame activity, inspired by Crovitz and Devereaux's *More Grammar to Get Things Done*

Name: _____

Blame Activity

Think about a situation where you were at fault. Perhaps you forgot to return a library book on time or spilled coffee on someone's paper. Reflect on how you characterized the situation when asked about it. Below, record both the situation and how you described it to others. Be prepared to discuss this in class tomorrow.