

CYRANO DE BERGERAC: UNDERSTANDING DRAMA THROUGH CHARACTERIZATION AND DIALOGUE

Grade Level: Seventh Grade
Written by: Sara Gallagher, Twin Peaks Charter Academy, Longmont, CO
Length of Unit: Five weeks

I. ABSTRACT

This unit focuses on three major dramatic concepts: universal theme, characterization, and dialogue. Using *Cyrano de Bergerac* by Edmond Rostand, students explore these concepts in a number of ways. All lessons lead to the culminating project in which students will give an interpretive performance of one scene from the play. Each student will also write a character analysis paper, demonstrating ability to explore the aspects of characterization and defend a thesis using evidence from the text.

II. OVERVIEW

- A. Concept Objectives
 - 1. The student will understand characterization and how it is used to enhance drama.
 - 2. The student will demonstrate ability to track a character's specific traits throughout an act of the play and draw conclusions based on the text.
 - 3. The student will demonstrate understanding of the universal theme in the play.
- B. Content from the *Core Knowledge Sequence*
 - 1. *Cyrano de Bergerac* by Edmond Rostand
 - 2. Expository writing: nonfiction essays
 - 3. Elements of drama – tragedy, comedy, aspects of conflict, suspense, and characterization, soliloquies and asides
 - 4. Literary terms – irony: verbal, situational, and dramatic; flashbacks and foreshadowing; hyperbole, oxymoron, parody
- C. Skill Objectives
 - 1. The student will demonstrate ability to follow stage directions by acting out scenes.
 - 2. The student will demonstrate ability to properly write and punctuate dialogue.
 - 3. The student will understand the elements of drama.
 - 4. The student will demonstrate ability to defend a thesis statement using evidence from the text.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 - 1. *Cyrano de Bergerac* by Edmond Rostand
- B. For Students
 - 1. Students have background knowledge of drama from previous grades.

IV. RESOURCES

- A. *Cyrano de Bergerac* by Edmond Rostand
- B. “Cyrano de Bergerac” film, 1990, with Gerard Depardieu
- C. “Roxanne” film, with Steve Martin
- D. *Dimensions of Learning* by Robert J. Marzano and Debra J. Pickering

V. LESSONS

Lesson One: What Makes a Character and Getting to Know Cyrano

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - b. The student will demonstrate understanding of the universal theme in the play.
2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Elements of drama - characterization
3. Skill Objective(s)
 - a. The student will understand the elements of drama.

B. *Materials*

1. Notes – Edmond Rostand (Appendix A)
2. Film – “Cyrano de Bergerac” with Gerard Depardieu
3. Film guide (Appendix B)

C. *Key Vocabulary*

None

D. *Procedures/Activities*

DAY ONE

1. The students will brainstorm in groups about the traits that make up character and present their list to the class.
2. Notes – Edmond Rostand and Cyrano.
3. Discuss plot/universal theme.
4. Distinguish characters.
5. Begin film, with guide, discuss logical steps for creating a character (clothes and looks, then actions, words, relationships, etc.)

DAYS TWO-THREE

6. Continue and finish film and guide.

E. *Assessment/Evaluation*

1. Completed film guide.
2. Check for understanding through discussion.

Lesson Two: Exploring the Character of Cyrano

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama
 - b. The student will demonstrate ability to track a character’s specific traits throughout an act of the play and draw conclusions based on the text.
2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Elements of drama – characterization
3. Skill Objective(s)
 - a. The student will demonstrate ability to follow stage directions by acting out a scene.

B. *Materials*

1. Character map, Cyrano (Appendix C)
2. *Cyrano de Bergerac* by Edmond Rostand

- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
 - 1. Characterization activity: Students will fill out character map of Cyrano; this is individual work.
 - 2. Students will discuss the maps as a whole class, teacher guided.
 - 3. Teacher will assign roles in Act I, “A Performance at the Hotel de Bourgogne” to students; students will read the first act of the play aloud together.
 - 4. Students will begin to look at stage directions, discussion.
- E. *Assessments/Evaluation*
 - 1. Check for understanding through discussion.
 - 2. Completed character map

Lesson Three: The Five Universal Conflicts of Man

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The student will demonstrate understanding of the universal theme in the play.
 - 3. Lesson Content
 - a. Elements of drama – aspects of conflict
 - 3. Skill Objective(s)
 - a. The student will understand the elements of drama.
- B. *Materials*
 - 1. Video clips of movies/television portraying the conflicts
 - 2. Activity guide (Appendix D)
- C. *Key Vocabulary*
 - 1. Universal conflict definitions (Appendix D)
- D. *Procedures/Activities*
 - 1. Students will review definitions of the five universal conflicts of man.
 - 2. Students will view three video clips portraying man against fate, man against man, and man against nature.
 - 3. Students will discuss video clips and determine the type of conflict.
 - 4. Students will suggest other examples of each conflict from film, television, literature, etc.
 - 5. Conflict in the Media assignment – allow one week.
- E. *Assessments/Evaluations*
 - 1. Universal Conflict Assignment – Conflict in the Media.
 - 2. Check for understanding through discussion.

Lesson Four: Continuing on with the play...

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The student will understand characterization and how it used to enhance drama.
 - b. The student will demonstrate ability to track a character’s specific traits throughout an act of the play and draw conclusions based on the text.
 - c. The student will demonstrate understanding of the universal theme in the play.
 - 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Elements of drama – characterization

3. Skill Objective(s)
 - b. The student will demonstrate ability to follow stage directions by acting out a scene
 - c. The student will understand the elements of drama.
- B. *Materials*
 1. *Cyrano de Bergerac* by Edmond Rostand
 2. Plain white paper, colored pencils/markers
- C. *Key Vocabulary*
See Appendix E
- D. *Procedures/Activities*
DAY ONE
 1. Student reading of Act II “The Poet’s Cookshop.”
 2. Students will act out given stage directions and discuss setting.
 3. Character drawings of Cyrano – must reflect characterization and visually represent four character traits; may be symbolic.
 DAY TWO
 4. Student reading of Act III “Roxane’s Kiss.”
 5. Set up for Vocabulary quiz, give three days of study time, drama terms, part 1 (Appendix E).
- E. *Assessments/Evaluations*
 1. Completed character drawing.
 2. Check for understanding through discussion.

Lesson Five: Defending your thesis and punctuation dialogue

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. The student will demonstrate ability to track a character’s specific traits throughout an act of the play and draw conclusions based on the text.
 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Expository writing – nonfiction essays
 - c. Elements of drama – characterization
 3. Skill Objective(s)
 - a. The student will demonstrate ability to properly write and punctuate dialogue.
 - b. The student will demonstrate ability to defend a thesis statement using evidence from the text.
- B. *Materials*
 1. *Cyrano de Bergerac* by Edmond Rostand
 2. Cyrano is... (Appendix F)
 3. Punctuating Dialogue (Appendix G)
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
 1. Using Act III Scene 7, choose a statement to defend from the handout.
 2. Students work individually on the handout.
 3. Whole class discussion.
 4. Students will go over rules for punctuating dialogue.
 5. Students will work on the handout as a whole class.
 6. For homework, students will create a mini-dialogue demonstrating the rules of punctuation; give two days for completion.

- E. *Assessments/Evaluations*
 - 1. Completion of Cyrano is... handout.
 - 2. Completion of mini-dialogue.

Lesson Six: Continuing on with the play...

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Elements of drama – characterization
 - 3. Skill Objective(s)
 - a. The student will demonstrate ability to follow stage directions by acting out a scene.
- B. *Materials*
 - 1. *Cyrano de Bergerac* by Edmond Rostand
- C. *Key Vocabulary*

None
- D. *Procedures/Activities*
 - 1. Students will read parts from Act IV, “The Gascon Cadets,” and act out following stage directions.
- E. *Assessments/Evaluations*
 - 1. Check for understanding through discussion.

Lesson Seven: Exercise in Characterization

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - 2. Lesson Content
 - a. Elements of drama – tragedy and comedy, aspects of conflict, suspense, characterization, soliloquies and asides
 - b. Literary Terms – irony: verbal, situational, and dramatic: flashbacks and foreshadowing; hyperbole, oxymoron, and parody
 - 3. Skill Objective(s)
 - a. The student will understand the elements of drama.
- B. *Materials*
 - 1. What Makes Mickey America’s Favorite Mouse (Appendix H)
- C. *Key Vocabulary*

See Appendix E
- D. *Procedures/Activities*
 - 1. Vocabulary quiz over drama terms, part 1.
 - 2. Students will begin discussion of a given cartoon character in small groups.
 - 3. Each student will answer several questions in writing, following the guide.
 - 4. For homework, student will complete character guide – allow two days.
- E. *Assessments/Evaluations*
 - 1. Vocabulary quiz.
 - 2. Completed Character Handout.
 - 3. Check for understanding through discussion.

Lesson Eight: Continuing on with the play...

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - b. The student will demonstrate understanding of the universal theme in the play.
 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Expository writing – nonfiction essays
 - c. Elements of drama – characterization
 3. Skill Objective(s)
 - a. The student will demonstrate ability to follow stage directions by acting out a scene.
 - b. The student will understand the elements of drama.
- B. *Materials*
1. *Cyrano de Bergerac* by Edmond Rostand
 2. Universal Theme Handout (Appendix I)
 3. Drama terms, part 2 (Appendix J)
- C. *Key Vocabulary*
See Appendix J
- D. *Procedures/Activities*
1. Students will read parts from Act V, “Cyrano’s Gazette,” and act out following stage directions.
 2. Whole class discussion of universal theme.
 3. Students will consider the universal theme handout in small groups.
 4. Set up for Vocabulary quiz, give three days of study time, drama terms, part 2
 5. For homework, students will do the one paragraph writing activity for universal theme, allow 2-3 days.
- E. *Assessments/Evaluations*
1. Check for understanding through discussion.
 2. Completion of universal theme paragraph.

Lesson Nine: Out with the old, in with the new

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - b. The student will demonstrate understanding of the universal theme in the play.
 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 3. Skill Objective(s)
 - a. The student will understand the elements of drama.
- B. *Materials*
1. “Cyrano de Bergerac” film with Gerard Depardieu
 2. “Roxanne” film with Steve Martin
 3. Comparison guide (Appendix K)
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
1. Selected scene comparisons between “Cyrano” and “Roxanne.”

2. Students will complete the comparison guide/graphic organizer.
 3. Whole class discussion.
- E. *Assessments/Evaluations*
1. Completed comparison guide.
 2. Check for understanding through discussion.

Lesson Ten: The Bottom Line

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The student will understand characterization and how it is used to enhance drama.
 - b. The student will demonstrate ability to track a character's specific traits throughout an act of the play and draw conclusions based on the text.
 - c. The student will demonstrate understanding of the universal theme in the play.
 2. Lesson Content
 - a. *Cyrano de Bergerac* by Edmond Rostand
 - b. Expository writing: nonfiction essays
 - c. Elements of drama – tragedy and comedy, aspects of conflict, suspense, characterization, soliloquies and asides
 - d. Literary terms – irony: verbal, situational, and dramatic; flashbacks and foreshadowing; hyperbole, oxymoron, parody
 3. Skill Objective(s)
 - a. The student will demonstrate ability to follow stage directions by acting out a scene.
 - b. The student will demonstrate ability to properly write and punctuate dialogue.
 - c. The student will understand the elements of drama.
 - d. The student will demonstrate ability to defend a thesis statement using evidence from the text.
- B. *Materials*
1. All handouts for culminating projects (Appendix L1-4)
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
- DAY ONE
1. Whole class discussion of project guidelines.
 2. Begin group planning.
- DAYS TWO-FOUR
3. Project work days
- DAY FIVE
4. Project Performances

VI. CULMINATING ACTIVITY

- A. Final Projects
1. Part A
 - a. Students will work in groups of two to four. Each group will be responsible to give an interpretive performance of one assigned scene from *Cyrano de Bergerac*. Students must focus on many elements of drama, especially: dialogue, characterization, stage directions, and stage movements. Students must be able to set the scene appropriately and procure appropriate costumes.

2. Part B
 - a. Each student will write a character analysis paper. This paper will demonstrate the student's ability to explore a character in a sophisticated way, to analyze the text, and to use evidence from the text to support a thesis statement.

VII. HANDOUTS/WORKSHEETS

- A. Appendices A-L (attached)

VIII. BIBLIOGRAPHY

- A. Rostand, E. *Cyrano de Bergerac*. New York: Penguin Books, 1972. 0-451-52548-5.
- B. "Edmond (Eugene Alexix) Rostand," Books and Writers. Available URL: <http://www.kirjasto.sci.fi/rostand.htm>, 2002.
- C. "Cyrano de Bergerac," Kensai Design and Communications. Available URL: <http://cyrano.kensai.com/index.html>, 2002.
- D. "Edmond Rostand," TheatreHistory.com. Available URL: <http://www.theatrehistory.com/french/rostand001.html>, 2002.

Appendix A, page 1
Edmond Rostand
(1868 - 1918)

I. Background

A. Born in Marseille, France

B. Family:

1. wealthy
2. father an economist and poet, very educated

C. Education

1. Studied at the College Stanislas in Paris
2. father wanted him to be a lawyer, did eventually pass the bar exam
3. wanted to be a writer instead

II. Writing Career

A. French author

B. Mostly Romantic plays

C. First drama

1. Les Romanesque (The Romantics)
2. produced in Paris in 1894
3. story of an innocent young love

D. "Cyrano de Bergerac"

1. First performed in Paris 1897
2. based on the life of an actual person
 - a. Savinien Cyrano de Bergerac (1619-1655)
 - b. all the other kids hated him because of his nose, this is where his bad temper came from
 - c. French satirist and duelist

Appendix A, page 1

- d. quoted as saying "A large nose is the mark of a witty, courteous, affable, generous, and liberal man."
 - e. fought at Arras (a setting of the story)
 - f. suffered a similar fate as the Cyrano of the play
 - g. was also a writer
3. theatrical classic, story of a "long-nosed, star-crossed poet"; feels that no woman can ever love him because his nose is HUGE
 4. first production of the play December 28, 1897
 5. has been performed by Gerard Depardieu

III. Later Life

A. Retirement

1. Because of his health, Rostand could no longer live in Paris
2. built a house in the Pyrenees
3. wrote until his death in 1918
4. his wife, also a poet, did not become famous because of Rostand's fame

What a Character!

Please use this guide to follow Cyrano throughout the film.

1. Three articles of Cyrano's clothing that stand out are:

2. Describe Cyrano's physical appearance using several adjectives.

3. Describe your first impression of Cyrano.

4. Explain how Cyrano uses his actions to make up for his ugly appearance.

5. Explain one thing that Cyrano says and how he says it that tells you something important about his character.

Appendix B, page 2

6. Describe Cyrano's relationship with Christian.

7. Describe Cyrano's relationship with Roxane.

8. How does Cyrano seem to feel about himself? Explain your answer.

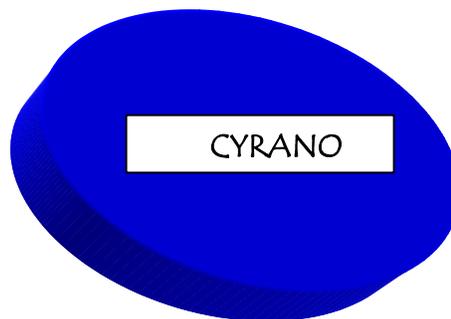
(Check now to make sure all your answers are in complete sentences. Did you remember to capitalize the first letter in the sentence and use ending punctuation?)

Appendix C

Who in the world is Cyrano de Bergerac?

Reminds me of...

If Cyrano were an animal...



In an emergency he would ...

His motto could be ...

UNIVERSAL CONFLICT WORKSHEET

1. **Man against Man:** One character in a story has a problem with one or more of the other characters.

Example 1:

Example 2:

2. **Man against Himself:** A character struggles with himself and has trouble deciding what to do.

Example 1:

Example 2:

3. **Man against Fate (God):** A character has to battle what seems to be an uncontrollable problem.

Example 1:

Example 2:

4. **Man against Nature:** A character has a problem with some natural happening: a snowstorm, an avalanche, etc.

Example 1:

Appendix D, page 2

Example 2:

5. Man against Society: **A character has a problem with society – the school, the law, tradition.**

Example 1:

Example 2:

CONFLICT IN THE MEDIA

We have discussed the five Universal Conflicts and learned that no story can be complete without including one of them. This is your chance to use what you have learned. Complete the following steps:

1. Locate a newspaper, magazine, or journal article. Make sure the article deals with either the universal conflict “MAN AGAINST SOCIETY” OR “MAN AGAINST NATURE.”

2. On a separate sheet of paper, and in complete sentences, answer the following questions:
 - A. Which universal conflict does your article represent?
 - B. How does it represent this conflict?
 - C. Is there a resolution to the conflict? Explain the resolution. If there is no resolution, explain why not.
 - D. Name one other example from film or literature that deals with the conflict that you have chosen. Explain.

Make sure to NEATLY attach the article you used to your assignment. Make each of your answers three to five sentences. (Number one need only be one sentence.)

Vocabulary List #16 - Drama Terms

1. tragedy - literature in which the hero is destroyed by some tragic flaw within his/her character
2. comedy - literature which deals with life in a light, humorous way, often poking fun at people's mistakes
3. The Five Universal Conflicts - the five categories under which all literary conflicts fall
4. Man against Man - one character in a story has a problem with one or more of the other characters
5. Man against Society - a character has a conflict or problem with society - the school, the law, the tradition
6. Man against Himself - a character struggles inside and has trouble deciding what to do
7. Man against Nature - a character has a problem with some element of nature: a snowstorm, avalanche, etc.
8. Person against Fate (God) - a character has to battle what seems to be an uncontrollable problem
9. suspense - being undecided, uncertain; pleasurable excitement and anticipation regarding an outcome; anxiety or apprehension due to an undecided, uncertain, or mysterious situation
10. characterization - the author's way of creating personalities for characters in the play

Drama Notes

I. Tragedy

- A. literature in which the hero is destroyed by some tragic flaw within his/her character

II. Comedy

- A. writing which deals with life in a light, humorous way, often poking fun at people's mistakes

III. Conflict

- A. **the problem in the story which triggers the action**

IV. Suspense

- A. being undecided, uncertain, or doubtful
- B. pleasurable excitement and anticipation regarding an outcome
- C. anxiety or apprehension due to undecided, uncertain, or mysterious situation

V. Characterization

- A. the author's way of explaining the people in a his/her story
- B. telling about their personalities and motives

VI. Soliloquy

- A. a speech given in a play by a character who is alone on stage

VII. Aside

- A. a piece of dialogue supposedly not heard by other actors on stage

VIII. Irony

- A. verbal: use of words to express something different from and often opposite to their literal meaning
- B. situational: a noticeable contrast between what might be expected and what actually occurs

Appendix E, page 3

C. dramatic: the dramatic effect achieved by a speech which lets the audience in on a secret not known to the some of the actors in the play

IX. Flashback

A. when the author goes back to an earlier time in the story and explains something that will help the reader understand the whole story better

X. Foreshadowing

A. the writer's hints and clues about what is going to happen in the story

XI. Hyperbole

A. an exaggeration or overstatement used for emphasis (I'm so hungry I could *die*!)

XII. Oxymoron

A. literary technique in which two contradictory words come together for a special effect (old news, small fortune, jumbo shrimp)

XIII. Parody

A. writing that imitated the style and characteristics of an author for comic effect or ridicule (think Weird Al)

Appendix F

Cyrano is...

Choose one of the following statements to defend:

1. **Cyrano is insane.**
2. **Cyrano is a romantic.**
3. **Cyrano is suave.**
4. **Cyrano is powerful.**
5. **Cyrano is weak.**

Reread Act III Scene 7. Choose quotes from the text to back up the statement you are defending.

Quote1: _____

Explain: : _____

Quote 2: _____

Explain: : _____

Quote 3: _____

Explain: : _____

Punctuating Dialogue

1. Periods and commas are ALWAYS placed inside quotation marks.

Example: “I don’t know,” said Mrs. Gallagher.
Mrs. Gallagher said, “I don’t know.”

Now you try:

Sean said I am too tired to go out dancing

I am too tired to go out dancing Sean said

2. An exclamation point or a question mark is placed inside the quotation marks when it punctuates the quotation; it is placed outside when it punctuates the main sentence.

Example: John said, “Mom, will you zap me a cheeseburger?”
Did Ms. Wiley really say, “You can tour an art museum on a computer”?

Now you try:

Sean said Sara, will you grab me a glass water from the kitchen ?

Did you say grab me a glass of water from the kitchen ?

3. Semicolons or colons are placed outside quotation marks.

Example: First, I will read the “The Masque of the Red Death”; then I will read “The Raven.”

Now you try:

For my monologue, I am reading a piece from The House on Mango Street then I am reading from The Robber Bride

TELEPHONE DIALOGUE

You pick up the telephone. You dial the numbers, wait, the line is ringing, and finally...the voice of your best friend comes through clearly. You can't wait to tell him/her your big news.

Write a short dialogue (at least 5 lines per person) in which you reveal an important bit of news to your friend. Make sure to use proper dialogue punctuation. Think about how a conversation really sounds. Make sure to write your dialogue as you would really say it. Use the type of language you would really use (only edit it, for Mrs. Gallagher's sake!). Remember that people often interrupt each other, or talk over each other, especially when excited.

Please include the following:

1. Correct dialogue punctuation
2. At least 5 lines per person
3. Sufficient background details, so that your dialogue makes sense

Appendix H

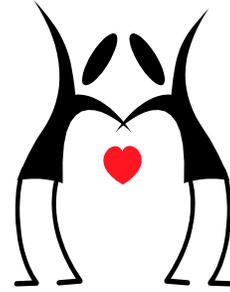
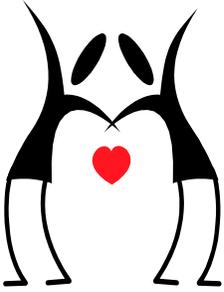
What Makes Mickey America's Favorite Mouse?

Think about it: cartoon characters are a part of our culture. We grow up with certain characters who are our friends. We know their personalities and can easily distinguish one from another. But how?

Using the picture you find on this handout, answer the questions to explore what traits make up the character of this particular cartoon image.

1. Describe the character's physical appearance. What does the character's physical appearance tell you about his personality?
2. Does this character have a trademark of some kind? (a motto, an object, a piece of clothing, an attitude) Explain.
3. Contrast the differences between your character and the Tazmanian Devil. How do you know what the personality of each character is like?
4. Discuss your three favorite personality traits of this character and explain.

(Please answer questions in complete sentences on a separate sheet of paper. A complete answer is at least three sentences per question.)



UNIVERSAL THEME

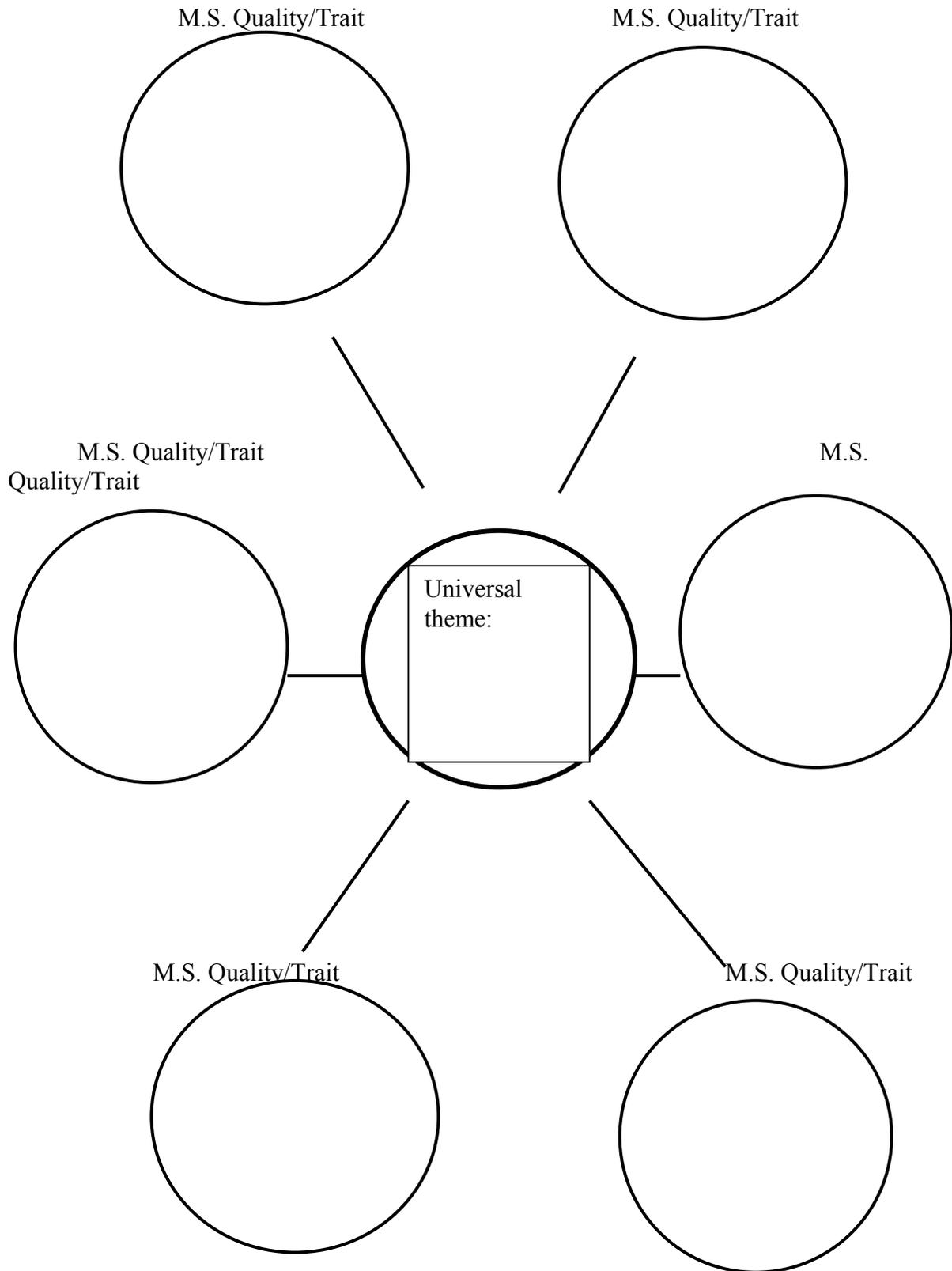
With your group, please consider the following questions. Each group member needs a written answer. Answers should be written on a separate sheet of paper.

- 1. If you could choose only one emotion, what emotion do you think is the center of Cyrano de Bergerac? Explain your answer in detail.*
- 2. What does the word “theme” mean in relationship to a play?*
- 3. If you had to write one sentence capturing the theme of Cyrano de Bergerac, it would be:*
- 4. Why is theme of Cyrano de Bergerac considered to be a universal theme, and what does the term “universal theme” mean?*

*After answering the preceding the questions, consider the following in a **one-paragraph** response. Remember that a good paragraph always has a topic sentence, two to three major points about that sentence, and sufficient supporting details. The paragraph is *INDEPENDENT* work.*

In what way(s) does the universal theme of the play Cyrano de Bergerac apply to the lives of middle school students?

Appendix I, page 2
HOW THE UNIVERSAL THEME RELATES TO MIDDLE SCHOOL STUDENTS



Appendix J

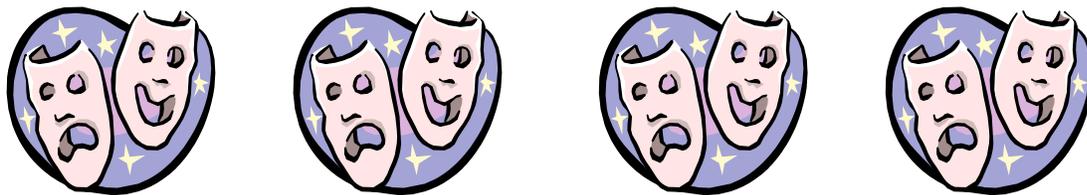
Vocabulary List #17 - Drama Terms (con't.)

1. soliloquy - a speech given in a play by a character who is alone on stage
2. aside - a piece of dialogue supposedly not heard by other actors on the stage
3. verbal irony - use of words to express something different from and often opposite to their literal meaning
4. situational irony - a noticeable contrast between what might be expected and what actually occurs
5. dramatic irony - the dramatic effect achieved by a speech which lets the audience in on a secret not known to some of the actors in the play
6. flashback - when the author goes back to an earlier time in the story and explains something that will help the reader understand the whole story better
7. foreshadowing - the writer's hints and clues about what is going to happen in the story
8. hyperbole - an exaggeration or overstatement used for emphasis (I'm so hungry I could eat a horse!)
9. oxymoron - literary technique in which two contradictory words come together for a special effect (old news, small fortune, jumbo shrimp)
10. parody - writing that imitated the style and characteristics of an author for comic effect or ridicule (think Weird Al)

Appendix K

Items to be compared

Characteristics					



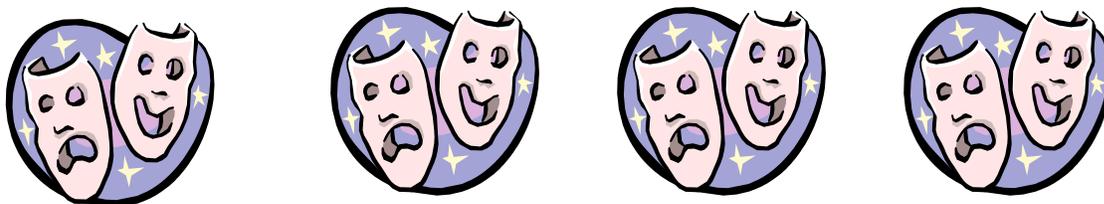
Cyrano de Bergerac Final Project

Calling all rising stars! Here's your chance to shine. You've read the play, you've analyzed the play, you've compared it, contrasted it, taken it apart, put it back together... now's your chance to really ACT IT OUT!

1. You will work in groups of three to four.
2. You will be assigned one scene of the play.
3. You will memorize your lines.
4. You will find/make appropriate costumes and props (no more than \$10 per group is to be spent! You do not need to spend any money at all.)
5. You will block out appropriate stage directions/movements.
6. You will have class time to rehearse and make costumes.
7. You will perform your scene in front of the class.

Here's what you really need to keep in mind:

1. Characterization: does your performance accurately portray what we know to be each character's personality?
2. Dialogue: does your presentation of the dialogue fit with both the characters and the spirit of the play?
3. Preparation: do you know your lines and movements? Can you get through your performance smoothly? Can you do it without giggling? Have you taken the project seriously?
4. Costuming/props: do your costumes fit with the setting of the play? do you have appropriate props for your scene?



Cyrano de Bergerac Final Project

Grading Rubric

1. Characterization: The performance accurately portrays what we know about each character's personality. 1 2 3 4
2. Dialogue: The presentation of dialogue fits with both the characters and the spirit of the play. 1 2 3 4
3. Preparation: Lines and movements are memorized. The performance is smooth and is taken seriously. 1 2 3 4
4. Costuming/props: The costumes fit with the setting of the play and props are present and appropriate for the scene. 1 2 3 4

Cyrano de Bergerac Final Project

Grading Rubric

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4. Costuming/props: The costumes fit with the setting of the play and props are present and appropriate for the scene. 1 2 3 4

Who am I anyway?



For your final writing project concerning the drama "Cyrano de Bergerac" you will write a paper analyzing a character in the play. You will choose **ONE** of the following characters and **ONE** of the given statements about that character. Your job is to then support that statement using examples/evidence from the text.

Please use the accordion essay format. Remember, you will need all of the following:

- an introduction paragraph (green)
- at least three body paragraphs (yellow topic sentences and red detail/explanation/example sentences)
- a conclusion paragraph (green)
- many specific examples from the text/play to support your points

CHRISTIAN	ROXANE	RAGUENEAU
<ul style="list-style-type: none"> • Christian is a handsome man, but he is not smart. • Christian is smarter than Cyrano thinks he is. • Christian could have courted Roxane without Cyrano's help. • Christian needed Cyrano's help to win over Roxane. 	<ul style="list-style-type: none"> • Given the clues, Roxane should have known that Cyrano and Christian were conspiring together. • Roxane is a victim of Cyrano's and Christian's secret. • Roxane had more power than either Cyrano or Christian gave her credit for. 	<ul style="list-style-type: none"> • Ragueneau is a simply a silly baker, who doesn't understand his friends are using him. • Ragueneau knows his friends are using him, but he is willing to put up with it in return for their friendships. • Ragueneau is a hopeless romantic.

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**Who am I anyway?
Grading Rubric**

1. **Format:** The essay follows the accordion essay format.

1 2 3 4

2. **Introduction content:** The introduction gives a good outline of information that will be presented in the essay and lists the main

points that will be made. A good lead is used. A clear thesis statement

is included. The student avoids use of personal pronouns.

1 2 3 4

3. **Body paragraph content:** Each body paragraph discusses only one main point. Sufficient examples from the text are used to support the

points being made. Body paragraphs stay focused on the thesis statement.

1 2 3 4

4. **Conclusion content:** The conclusion gives a refreshed summary of the major points of the essay. The conclusion leaves the reader

satisfied that the thesis statement has been proven.

1 2 3 4

5. **Spelling/Grammar:** The essay contains no spelling or grammar errors.

1 2 3 4

Who am I anyway?

Grading Rubric

1. Format: The essay follows the accordion essay format.
1 2 3 4

6. Introduction content: The introduction gives a good outline of information that will be presented in the essay and lists the main points that will be made. A good lead is used. A clear thesis statement is included. The student avoids use of personal pronouns.
1 2 3 4

7. Body paragraph content: Each body paragraph discusses only one main point. Sufficient examples from the text are used to support the points being made. Body paragraphs stay focused on the thesis statement.
1 2 3 4

8. Conclusion content: The conclusion gives a refreshed summary of the major points of the essay. The conclusion leaves the reader satisfied that the thesis statement has been proven.
1 2 3 4

9. Spelling/Grammar: The essay contains no spelling or grammar errors.
1 2 3 4