

Who Is Being Addressed?

Identify dramatic conventions and explain their effects.

9.RL.1.D "Identify and describe how dramatic conventions (e.g., soliloquy, aside, narration, direct address to the audience) contribute to the theme and effect of plays from various cultures."

NAME _____

DATE _____

1 READ AND MARK _____ Read it twice

YOUR JOB Underline A14–A16. Circle B4 and the direction that establishes Nora is alone. Use the questions to explain what these choices let an audience hear or do.

Two dramatic voices

Stage directions appear in brackets. They guide performance and are not spoken dialogue. Exeunt means the characters leave; exit marks one departure.

A direct address treats spectators as listeners. A soliloquy voices a character's thoughts without a conversational partner. Read the speech and stage conditions together to decide which convention is at work.

These excerpts come from different plays and literary traditions. Compare their effects without treating either scene as a description of an entire culture. Use the letter-number labels to locate spoken evidence.

A • A Midsummer Night's Dream

William Shakespeare • Act V, Scene 1, closing speech • Public-domain text; original verse lines preserved.

At the close of this English comedy, the other characters leave. Puck remains to deliver the final speech.

[Exeunt Oberon, Titania and Train.]

PUCK

- A1 If we shadows have offended,
- A2 Think but this, and all is mended,
- A3 That you have but slumber'd here
- A4 While these visions did appear.
- A5 And this weak and idle theme,
- A6 No more yielding but a dream,
- A7 Gentles, do not reprehend.
- A8 If you pardon, we will mend.

PUCK (continued)

A9 And, as I am an honest Puck,
A10 If we have unearnèd luck
A11 Now to 'scape the serpent's tongue,
A12 We will make amends ere long;
A13 Else the Puck a liar call.
A14 So, good night unto you all.
A15 Give me your hands, if we be friends,
A16 And Robin shall restore amends.

[Exit.]

shadows: figures in the play; gentles: members of the audience; reprehend: blame; serpent's tongue: hissing criticism; hands: applause; Robin: Puck; Train: attendants.

<https://www.gutenberg.org/ebooks/1514>

B • A Doll's House

Henrik Ibsen · Act II opening · English translation by R. Farquharson Sharp · Public-domain text; opening set description excerpted.

In this Norwegian play, Nora secretly borrowed money for a journey to help her ill husband. Krogstad has threatened to expose her forged signature. Here she awaits possible news of that threat.

[She is alone in the room, walking about uneasily. She stops by the sofa and takes up her cloak.]

[drops her cloak]

NORA

B1 Someone is coming now!

[Goes to the door and listens.]

NORA

B2 No—it is no one. Of course, no one will come today, Christmas Day—nor tomorrow either.
But, perhaps—

[opens the door and looks out]

NORA

B3 No, nothing in the letterbox; it is quite empty.

[Comes forward.]

NORA

B4 What rubbish! of course he can't be in earnest about it. Such a thing couldn't happen; it is impossible—I have three little children.

[Enter the NURSE from the room on the left, carrying a big cardboard box.]

earnest: serious; he: Krogstad; the feared event: exposure of the secret. B1–B4 label speech units; a prose unit may wrap across printed lines.

<https://www.gutenberg.org/ebooks/2542>

2 ANSWER WITH EVIDENCE _____ Use the passage

- 1** Who does Puck address in A14–A16? Name the convention and use a phrase to explain the response he invites.

- 2** How do the dream comparison and request for pardon in A1–A8 connect imagination with forgiveness?

- 3** Why is Nora’s speech a soliloquy rather than an ordinary conversation? Use the stage directions and one spoken detail.

- 4** How do Nora’s checking and her final claim in B4 reveal a difference between outward reassurance and private fear?

3 YOUR TURN

Your own words

Write an 80–110-word comparison. Identify the convention in each excerpt, explain one audience effect and one developing idea in each, and support the comparison with one detail from each source.

Compare the audience's role

Discuss both excerpts. Explain how the dramatic choices produce their effects; do not stop at naming conventions.

PART 1 • READ AND MARK

Underline A14-A16. Circle B4 and the direction that establishes Nora is alone. Use the questions to explain what these choices let an audience hear or do. Accept any marking that follows this job and points at the right text.

PART 2 • ANSWERS

#	QUESTION	ANSWER
1	Who does Puck address in A14-A16? Name the convention and use a phrase to explain the response he invites.	He addresses the spectators directly. Give me your hands invites applause, and friends frames the audience as partners in a friendly ending.
2	How do the dream comparison and request for pardon in A1-A8 connect imagination with forgiveness?	Calling the events a dream asks spectators to view them as visions rather than literal events. Requesting pardon links that imaginative view to forgiving the play's faults.
3	Why is Nora's speech a soliloquy rather than an ordinary conversation? Use the stage directions and one spoken detail.	The direction says she is alone. Her exclamations and repeated denial express private anxiety; she has no partner answering her before the nurse enters.
4	How do Nora's checking and her final claim in B4 reveal a difference between outward reassurance and private fear?	She checks for a visitor and a letter, then insists the threat is impossible. The nervous actions undercut her reassurance and show fear that she tries to deny.

PART 3 • YOUR TURN (SAMPLE ANSWER)

Puck uses direct address, while Nora's solitary speech functions as a soliloquy. Puck asks spectators to give their hands, inviting applause and suggesting that a forgiving audience helps complete the play. Nora checks for a letter, then insists the feared event is impossible. Because no character answers her, spectators hear private reassurance that her nervous actions make doubtful. This develops a contrast between outward control and inward fear. Both conventions give viewers special access, but Puck asks them to respond, while Nora leaves them to interpret a character's private anxiety.

TEACHER ASSESSMENT NOTES

Accept supported descriptions of effects and developing ideas. The 90-word model names both conventions and contrasts invitation with private self-reassurance. Nora's fear is not a statement that her reasoning is correct.