What Tales Tell

““The destiny of the world is determined less by the battles that are lost and won than by the stories it loves and believes in.””

—Harold Goddard
In this collection, you will explore how traditional stories reveal the values of a culture.

COLLECTION PERFORMANCE TASK Preview

After reading this collection, you will have the opportunity to complete two performance tasks:

- In one, you will participate in a collaborative discussion about lessons that can be learned from stories.
- In the second, you will rewrite one of the selections in the collection as a play.

ACADEMIC VOCABULARY

Study the words and their definitions in the chart below. You will use these words as you discuss and write about the texts in this collection.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
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<tr>
<td>emphasize</td>
<td>to give something special importance or attention</td>
<td>emphasis, emphatic, emphatically</td>
</tr>
<tr>
<td>occur</td>
<td>to take place; happen</td>
<td>occurrence</td>
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<tr>
<td>period</td>
<td>a particular length of time, often referring to a specific time in history or in a culture</td>
<td>periodic, periodically</td>
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<tr>
<td>relevant</td>
<td>important to, connected to, or significant to an issue, event, or person in some way</td>
<td>relevance, irrelevant, irrelevance</td>
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<tr>
<td>tradition</td>
<td>the passing down of various elements of a culture from generation to generation; a custom</td>
<td>traditional, traditionally, traditionalist</td>
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Rosemary Sutcliff (1920–1992) was a well-known British children's author and reteller of myths and legends. She spent her childhood in Malta and on other naval bases where her father was a naval officer. Sutcliff was chronically ill from a very young age and confined to a wheelchair for most of her life. Her mother, a great oral storyteller, told Rosemary many legends and myths of their native Britain. Sutcliff wrote her first novel in 1950 and never stopped; she was still writing on the morning of her death.

**SETTING A PURPOSE** As you read, pay attention to how the quarrels of the gods and goddesses are relevant to the lives of the humans and the problems that occur because of their quarrels. Write down any questions you have while reading.

**THE GOLDEN APPLE**

_In the high and far-off days when men were heroes and walked with the gods, Peleus, king of the Myrmidons, took for his wife a sea nymph called Thetis, Thetis of the Silver Feet. Many guests came to their wedding feast, and among the mortal guests came all the gods of high Olympus._

_But as they sat feasting, one who had not been invited was suddenly in their midst: Eris, the goddess of discord, had been left out because wherever she went she took trouble with_  

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1 _discord_ (dɪsˈkɔrd̩): disagreement; tension or strife.
her; yet here she was, all the same, and in her blackest mood, to avenge the insult.

All she did—it seemed a small thing—was to toss down on the table a golden apple. Then she breathed upon the guests once, and vanished.

The apple lay gleaming among the piled fruits and the brimming wine cups; and bending close to look at it, everyone could see the words “To the fairest” traced on its side.

Then the three greatest of the goddesses each claimed that it was hers. Hera claimed it as wife to Zeus, the All-father, and queen of all the gods. Athene claimed that she had the better right, for the beauty of wisdom such as hers surpassed all else. Aphrodite only smiled, and asked who had a better claim to beauty’s prize than the goddess of beauty herself.

They fell to arguing among themselves; the argument became a quarrel, and the quarrel grew more and more bitter, and each called upon the assembled guests to judge between them. But the other guests refused, for they knew well enough that, whichever goddess they chose to receive the golden apple, they would make enemies of the other two.

In the end, the three took the quarrel home with them to Olympus. The other gods took sides, some with one and some with another, and the ill will between them dragged on for a long while. More than long enough in the world of men for a child born when the quarrel first began, to grow to manhood and become a warrior or a herdsman. But the immortal gods do not know time as mortals know it.

Now on the northeast coast of the Aegean Sea, there was a city of men. Troy was its name, a great city surrounded by strong walls, and standing on a hill hard by the shore. It had grown rich on the tolls that its kings demanded from merchant ships passing up the nearby straits\(^2\) to the Black Sea cornlands and down again. Priam, who was now king, was lord of wide realms and long-maned horses, and he had many sons about his hearth. And when the quarrel about the golden apple was still raw and new, a last son was born to him and his wife Queen Hecuba, and they called him Paris.

There should have been great rejoicing, but while Hecuba still carried the babe within her, the soothsayers\(^3\) had foretold

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\(^2\) **strait** (strāt): a narrow channel of water that joins two larger bodies of water.

\(^3\) **soothsayer** (sōoth’sā’ər): someone who claims to be able to predict the future.
that she would give birth to a firebrand\(^4\) that should burn
down Troy. And so, when he was born and named, the king
bade a servant carry him out into the wilderness and leave
him to die. The servant did as he was bid; but a herdsman
searching for a missing calf found the babe and brought him
up as his own.

The boy grew tall and strong and beautiful, the swiftest
runner and the best archer in all the country around. So his
boyhood passed among the oak woods and the high hill-
pastures that rose toward Mount Ida. And there he met and
fell in love with a wood nymph called Oenone, who loved him
in return. She had the gift of being able to heal the wounds of
mortal men, no matter how sorely they were hurt.

Among the oak woods they lived together and were
happy—until one day the three jealous goddesses, still
quarreling about the golden apple, chanced to look down from
Olympus, and saw the beautiful young man herding his cattle
on the slopes of Mount Ida. They knew, for the gods know all
things, that he was the son of Priam, king of Troy, though he
himself did not know it yet; but the thought came to them that
he would not know who they were, and therefore he would
not be afraid to judge between them. They were growing
somewhat weary of the argument by then.

So they tossed the apple down to him, and Paris put up
his hands and caught it. After it the three came down, landing
before him so lightly that their feet did not bend the mountain
grasses, and bade him choose between them, which was the
fairest and had best right to the prize he held in his hand.

First Athene, in her gleaming armor, fixed him with
sword-gray eyes and promised him supreme wisdom if he
would name her.

Then Hera, in her royal robes as queen of heaven,
promised him vast wealth and power and honor if he awarded
her the prize.

Lastly, Aphrodite drew near, her eyes as blue as deep-sea
water, her hair like spun gold wreathed around her head, and,
smiling honey-sweet, whispered that she would give him a
wife as fair as herself if he tossed the apple to her.

\(^4\) firebrand (fīr’brānd’): a person who creates trouble or leads a revolt.
And Paris forgot the other two with their offers of wisdom and power, forgot also, for that moment, dark-haired Oenone in the shadowed oak woods; and he gave the golden apple to Aphrodite.

Then Athene and Hera were angry with him for refusing them the prize, just as the wedding guests had known that they would be; and both of them were angry with Aphrodite. But Aphrodite was well content, and set about keeping her promise to the herdsman who was a king’s son.

She put a certain thought into the heads of some of King Priam’s men, so that they came cattle-raiding at the full of the moon and drove off Paris’ big beautiful herd-bull, who was lord of all his cattle. Then Paris left the hills and came down into Troy, seeking his bull. And there Hecuba, his mother,
chanced to see him, and knew by his likeness to his brothers and by something in her own heart that he was the son she had thought dead and lost to her in his babyhood. She wept for joy and brought him before the king; and seeing him living and so good to look upon, all men forgot the prophecy, and Priam welcomed him into the family and gave him a house of his own, like each of the other Trojan princes.

There he lived whenever he would, but at other times he would be away back to the oak woods of Mount Ida, to his love Oenone.

And so things went on happily enough for a while.

But meantime, across the Aegean Sea, another wedding had taken place, the marriage of King Menelaus of Sparta to the Princess Helen, whom men called Helen of the Fair Cheeks, the most beautiful of all mortal women. Her beauty was famous throughout the kingdoms of Greece, and many kings and princes had wished to marry her, among them Odysseus, whose kingdom was the rocky island of Ithaca.

Her father would have none of them, but gave her to Menelaus. Yet, because he feared trouble between her suitors at a later time, he caused them all to swear that they would stand with her husband for her sake, if ever he had need of them. And between Helen and Odysseus, who married her cousin Penelope and loved her well, there was a lasting friendship that stood her in good stead when she had sore need of a friend, years afterward.

Even beyond the farthest bounds of Greece, the fame of Helen's beauty traveled, until it came at last to Troy, as Aphrodite had known that it would. And Paris no sooner heard of her than he determined to go and see for himself if she was indeed as fair as men said. Oenone wept and begged him to stay with her; but he paid no heed, and his feet came no more up the track to her woodland cave. If Paris wanted a thing, then he must have it; so he begged a ship from his father, and he and his companions set out.

All the length of the Aegean Sea was before them, and the winds blew them often from their true course. But they came at last to their landfall, and ran the ship up the beach and climbed the long hill tracks that brought them to the fortress-palace of King Menelaus.
Slaves met them, as they met all strangers, in the outer court, and led them in to wash off the salt and the dust of the long journey. And presently, clad in fresh clothes, they were standing before the king in his great hall, where the fire burned on the raised hearth in the center and the king’s favorite hounds lay sprawled about his feet.

“Welcome to you, strangers,” said Menelaus. “Tell me now who you are and where you come from, and what brings you to my hall.”

“I am a king’s son, Paris by name, from Troy, far across the sea,” Paris told him. “And I come because the wish is on me to see distant places, and the fame of Menelaus has reached our shores, as a great king and a generous host to strangers.”

“Sit then, and eat, for you must be way-weary with such far traveling,” said the king.

And when they were seated, meat and fruit, and wine in golden cups were brought in and set before them. And while they ate and talked with their host, telling the adventures of their journey, Helen the queen came in from the women’s quarters, two of her maidens following, one carrying her baby daughter, one carrying her ivory spindle and distaff® laden with wool of the deepest violet color. And she sat down on the far side of the fire, the women’s side, and began to spin. And as she spun, she listened to the stranger’s tales of his journeying.

And in little snatched glances their eyes went to each other through the fronding® hearth-smoke. And Paris saw that Menelaus’ queen was fairer even than the stories told, golden as a corn-stalk and sweet as wild honey. And Helen saw, above all things, that the stranger prince was young. Menelaus had been her father’s choice, not hers, and though their marriage was happy enough, he was much older than she was, with the first gray hairs already in his beard. There was no gray in the gold of Paris’ beard, and his eyes were bright and there was laughter at the corners of his mouth. Her heart quickened as she looked at him, and once, still spinning, she snapped the violet thread.

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5 distaff (dɪstˈæf̞): a staff that holds the unspun flax or wool from which the spinner draws thread when spinning by hand.
6 fronding (frɒndɪŋ): getting wispy; starting to look like the leaf of a fern, which is called a frond.
For many days Paris and his companions remained the guests of King Menelaus, and soon it was not enough for Paris to look at the queen. Poor Oenone was quite forgotten, and he did not know how to go away leaving Helen of the Fair Cheeks behind.

So the days went by, and the prince and the queen walked together through the cool olive gardens and under the white-flowered almond trees of the palace; and he sat at her feet while she spun her violet wool, and sang her the songs of his own people.

And then one day the king rode out hunting. Paris made an excuse not to ride with him, and he and his companions remained behind. And when they were alone together, walking in the silvery shade of the olives while his companions and her maidens amused themselves at a little distance, Paris told the queen that it was for sight of her that he had come so far, and that now he had seen her, he loved her to his heart’s core and could not live without her.

“You should not have told me this,” said Helen. “For I am another man’s wife. And because you have told me it will be the worse for me when you go away and must leave me behind.”

“Honey-sweet,” said Paris, “my ship is in the bay; come with me now, while the king, your husband, is away from home. For we belong together, you and I, like two slips of a vine sprung from the same stock.”

And they talked together, on and on through the hot noontide with the crickets churring, he urging and she holding back. But he was Paris, who always got the things he wanted; and deep within her, her heart wanted the same thing.

And in the end she left her lord and her babe and her honor; and followed by his companions, with the maidens wailing and pleading behind them, he led her down the mountain paths and through the passes to his ship waiting on the seashore.

So Paris had the bride that Aphrodite had promised him, and from that came all the sorrows that followed.
SHIP-GATHERING

When Menelaus returned from hunting and found his queen fled with the Trojan prince, the black grief and the red rage came upon him, and he sent word of the wrong done to him and a furious call for aid to his brother, black-bearded Agamemnon, who was High King over all the other kings of Greece.

And from golden Mycenae of the Lion Gate where Agamemnon sat in his great hall, the call went out for men and ships. To ancient Nestor of Pylos, to Thisbe, where the wild doves croon, to rocky Pytho, to Ajax the mighty, Lord of Salamis, and Diomedes of the Loud War Cry whose land was Argos of the many horses, to the cunning Odysseus among the harsh hills of Ithaca, even far south to Idomeneus of Crete, and many more.

And from Crete and Argos and Ithaca, from the mainland and the islands, the black ships put to sea, as the kings gathered their men from the fields and the fishing and took up bows and spears for the keeping of their oath, to fetch back Helen of the Fair Cheeks and take vengeance upon Troy, whose prince had carried her away.

Agamemnon waited for them with his own ships in the harbor of Aulis; and when they had gathered to him there, the great fleet sailed for Troy.

But one of the war-leaders who should have been with them was lacking, and this was the way of it. Before ever Paris was born, Thetis of the Silver Feet had given a son to King Peleus, and they called him Achilles. The gods had promised that if she dipped the babe in the Styx, which is one of the rivers of the underworld, the sacred water would proof him against death in battle. So, gladly she did as she was bidden, but dipping him headfirst in the dark and bitter flood, she held on to him by one foot. Thus her fingers, pressed about his heel, kept the waters from reaching that one spot. By the time she understood what she had done it was too late, for the thing could not be done again; so ever after she was afraid for her son, always afraid.

When he was old enough, his father sent him to Thessaly, with an older boy, Patroclus, for his companion, to Chiron, the wisest of all the Centaurs. And with the other boy, Chiron taught him to ride (on his own back) and trained him in all
the warrior skills of sword and spear and bow, and in making
the music of the lyre, until the time came for him to return to
his father’s court.

But when the High King’s summons went out and the
black ships were launched for war, his mother sent him
secretly to the Isle of Scyros, begging King Lycomedes to
have him dressed as a maiden and hidden among his own
daughters, so that he might be safe.

How it came about that Achilles agreed to this, no one
knows. Maybe she cast some kind of spell on him, for love’s
sake. But there he remained among the princesses, while the
ships gathered in the world outside.

But Thetis’ loving plan failed after all, for, following the
seaways eastward, part of the fleet put in to take on fresh
water at Scyros, where the whisper was abroad that Prince
Achilles was concealed.

King Lycomedes welcomed the warriors but denied all
knowledge of the young prince. The leaders were desperate to
find him, for Calchas, chief among the soothsayers who sailed
with them, had said that they would not take Troy without
him. Then Odysseus, who was not called the Resourceful for
nothing, blackened his beard and eyebrows and put on the
dress of a trader, turning his hair up under a seaman’s red cap,
and with a staff in one hand and a huge pack on his back went
up to the palace.

When the girls heard that there was a trader in the
palace forecourt, out from the women’s quarters they all
came running, Achilles among them, veiled like the rest, to

summons
(sūmˈənz) n. A summons is a call
or a notice by an
authority to appear
somewhere or to do
something.

conceal
(kanˈsēl) v. If you
conceal something,
you hide it and keep
it from being found
or seen.
see him undo his pack. And when he had done so, each of them chose what she liked best: a wreath of gold, a necklace of amber, a pair of turquoise earrings blue as the sky, a skirt of embroidered scarlet silk, until they came to the bottom of the pack. And at the bottom of the pack lay a great sword of bronze, the hilt studded with golden nails. Then the last of the girls, still closely veiled, who had held back as though waiting all the while, swooped forward and caught it up, as one well used to the handling of such weapons. And at the familiar feel of it, the spell that his mother had set upon him dissolved away.

“This for me!” said Prince Achilles, pulling off his veil.

Then the kings and chieftains of the fleet greeted and rejoiced over him. They stripped off his girl’s garments and dressed him in kilt and cloak as befitted a warrior, with his new sword slung at his side; and they sent him back to his father’s court to claim the ships and the fighting men that were his by right, that he might add them to the fleet.

His mother wept over him, saying, “I had hoped to keep you safe for the love I bear you. But now it must be for you to choose. If you bide here with me, you shall live long and happy. If you go forth now with the fighting men, you will make for yourself a name that shall last while men tell stories round the fire, even to the ending of the world. But you will not live to see the first gray hair in your beard, and you will come home no more to your father’s hall.”

“Short life and long fame for me,” said Achilles, fingering his sword.

So his father gave him fifty ships, fully manned, and Patroclus to go with him for his friend and sword-companion. And his mother, weeping still, armed him in his father’s armor; glorious war gear that Hephaestus, the smith of the gods, had made for him.

And he sailed to join the black ships on their way to Troy.

QUARREL WITH THE HIGH KING

The greeks did not have smooth sailing. Storms beat them this way and that, and more than once they met with enemy fleets and had to fight them off. But at last they came in sight of the coast below Troy city.
Then they made a race of it, the rowers quickening the oar beat, thrusting their ships through the water, each eager to come first to land. The race was won by the ship of Prince Protesilaus, but as the prince sprang ashore, an arrow from among the defenders took him in the throat and he dropped just above the tide line, the first of the Greeks to come ashore, the first man to die in the long war for Troy.

The rest followed him and quickly drove back the Trojan warriors, who were ill prepared for so great an enemy war-host. And when that day’s sun went down, they were masters of the coastwise dunes and reedbeds and rough grass that fringed the great plain of Troy.

They beached their ships, and built halls and huts in front of them to live in, so that in a while there was something like a seaport town. And in that town of turf and timber they lived while year after year of war went by.

Nine times the wild almonds flowered and fruited on the rocky slopes below the city. Nine times summer dried out the tamarisk scrub among the grave mounds of long-dead kings. The ships’ timbers rotted, and the high fierce hopes that the Greeks had brought with them grew weary and dull-edged.

They knew little of siege warfare. They did not seek to dig trenches round the city, nor to keep watch on the roads by which supplies and fighting men of allied countries might come in; nor did they try to break down the gates or scale the high walls. And the Trojans, ruled by an old king and a council of old men, remained for the most part within their city walls, or came out to skirmish only a little way outside them, though Hector, their war-leader and foremost among the king’s sons, would have attacked and stormed the Greek camp if he had had his will.

But there were other, lesser cities along the coast that were easier prey; and the men of the black ships raided these and drove off their cattle for food and their horses for the chariots that they had built, and the fairest of their women for slaves.

On one of these raids far down the coast, when the almond trees were coming into flower for the tenth time, they captured and brought back two beautiful maidens, Chryseis and Briseis, among the spoils of war. Chryseis was given to

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7 **skirmish** (skûr’mish): to engage in a minor battle in war.

8 **spoils** (spoilz): property taken from the losers by the winners of a battle or conflict.
Agamemnon, who as High King always received the richest of the plunder, while Briseis was awarded to Achilles, who had led the raid.

Chryseis’ father, who was a priest of Apollo, the Sun God, followed and came to the Greek camp, begging for his daughter back again, and offering much gold for her ransom. But Agamemnon refused, and bade the old man be gone, with cruel insults. And there it seemed that the thing was ended.

But soon after, fever came upon the Greek camp. Many died, and the smoke of the death-fires hung day and night along the shore, and in despair the Greeks begged the soothsayer Calchas to tell them the cause of the evil. And Calchas watched the flight of birds and made patterns in the sand, and told them that Apollo, angry on behalf of his priest, was shooting arrows of pestilence into the camp from his silver bow; and that his anger would not be cooled until the maiden Chryseis was returned to her father.

On hearing this, Agamemnon fell into a great rage, and though the other leaders urged him to release the girl, he swore that if he did so, then he would have Briseis out from Achilles’ hall in her place.

Then Achilles, who had grown to care for Briseis, would have drawn his sword to fight for her. But gray-eyed Athene, who was for the Greeks because Aphrodite was for Paris and the Trojans, put it into his mind that no man might fight the High King, and that all manner of evils, from defeat in battle to bad harvests, would come of it if he did. Even so, a bitter quarrel flared between them, though wise old Nestor tried to make peace.

Achilles, who despite his youth was the proudest and hottest-hearted of all the Greek leaders, called Agamemnon a greedy coward with the face of a dog and the heart of a deer. “It is small part you play in the fighting, but you take other men’s prizes from them when the fighting is over, robbing them of the reward and the honor that is rightfully theirs—for this one reason, that you have the power to do it, because you are the High King!”

“I am the High King!” agreed Agamemnon, his face blackening as though a storm cloud gathered over it. “I have the power, even as you say, and let you not forget it! Also, as High King I have the right, and let you not forget that either, you who are no more than a prince among other princes!”

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despair (di-spâr’) n. A complete loss of hope is called despair.

pestilence (pēs’tə-ləns) n. A pestilence is often a fatal illness or evil influence that spreads quickly to many people.
The quarrel roared on, despite all that the other leaders could do to stop it. And in the end it was Achilles who had the final word.

“Lord Agamemnon, you have dishonored me; and therefore now I swear on all the gods that I will fight for you no more! Nor will I take any part in this struggle against Troy until my honor is made good to me again!” And he strode out from the council gathering and went back to his own part of the camp, his own hall and his own black ships; and all the men of his own country with him.

Then Agamemnon, in a black and silent rage, caused Chryseis to be put into one of his ships, and cattle with her for a sacrifice to Apollo, and ordered Odysseus to take command of the ship and return the girl to her father. And as soon as the ship had sailed, he sent his heralds to fetch Briseis from Achilles’ hall and bring her to his own.

Achilles made no more attempt to resist, and stood by as though turned to stone while the girl was led weeping away. But when she was gone he went down to the cold seashore and flung himself down upon the tide line and wept his heart away.

And his mother, Thetis of the Silver Feet, heard the voice of his furious grief from her home in the crystal palaces of

* heralds (hĕr΄əldz): those who announce important news; messengers.
the sea, and she came up through the waters like a sea mist rising, no one seeing her except her son. And she sat down beside him and stroked his hair and his bowed shoulders and said, “What bitter grief is this? Tell me the darkness that is in your heart.”

So, chokingly, Achilles told her what she asked; and in his grief and bitter fury, he demanded that she go to Zeus the Thunderer, chief of all the gods, and pray him for a Trojan victory that should make the High King feel the loss of his greatest captain and do him honor and beg for his return.

Thetis promised that she would do as he asked. But it could not be done at once, for the father of the gods was absent about some matter in the far-most part of his world, and it must wait for his return to Olympus.

So for twelve days Achilles remained by his ships, waiting and brooding on his wrongs. And Odysseus, having returned Chryseis to her father with the proper sacrifices and prayers and purification, came again to the ship-strand, with the promise that Apollo was no longer set against them, and had lifted the plague-curse away.

But still Briseis wept in the hall of the High King, and Achilles sat among his ships, nursing his anger as though it were a red rose in his breast.

**COLLABORATIVE DISCUSSION** Gods and goddesses in Greek mythology often create or add to problems for mortals. With a partner, review the myth and discuss how gods and goddesses become involved in the lives of humans. Do they solve problems, or make them worse?
Describe Stories: Myth

A myth is a traditional story told long ago in a particular culture. Myths were created as attempts to explain occurrences in nature, describe historical events, or act as a guide to social customs and human nature. Like fictional stories, myths have elements such as setting, characters, plot, conflict, and resolution. In addition, specific elements of myth often include:

- events in nature, such as the origin of the world and the seasons
- heroes, such as warriors or leaders who have admirable qualities
- gods and goddesses, who are immortal and have superhuman abilities but possess human emotions and shortcomings

Arguments or conflicts between two or more gods occur frequently in myths. Other characteristics might include a journey, quest, or battle, or a mortal’s good or bad interaction with a god or goddess.

To analyze myths, ask questions such as the following:

- What is the conflict in the myth? Is it resolved? How?
- Who are the main characters? How do these characters change or respond as the plot moves toward resolution?
- Why was this myth important to the culture that created it?

Determine Theme

A theme is a message or lesson about life or human nature from a story or myth. To determine and analyze a myth’s theme, ask yourself these questions: What is the important lesson the myth teaches? How is this message conveyed?

Summarizing key events may also help you determine a myth’s theme. To summarize plot, make a list of the important events. Here is a list of events from Black Ships Before Troy:

- A last son, Paris, is born to King Priam and Queen Hecuba.
- However, soothsayers have foretold that this son will burn down Troy.
- The king orders a servant to leave the baby in the wilderness.
- A herdsman finds the baby and raises Paris.

These events explain how the king thought he could avoid what had been foretold by leaving his son to die in the wilderness. His error points out this theme or message: You can’t change one’s fate or destiny.

As you analyze Black Ships Before Troy, look for elements of myth and use them to help you determine the theme or message.
Analyzing the Text

Cite Text Evidence Support your responses with evidence from the text.

1. **Summarize**  Review lines 1–35. What events create the central conflict of the myth? Tell why this myth might have been created.

2. **Identify**  Review lines 54–70. What elements of myth do you find?

3. **Infer**  Reread lines 86–89 and lines 126–134. What words would you use to describe Paris’ character? Tell whether you think these traits are strengths or weaknesses and why.

4. **Cause/Effect**  Review lines 202–236. What happens to set a great battle in motion? Explain the connection between this event and the fortune told to Paris’ parents.


6. **Analyze**  Review lines 355–375. Explain how this conflict might have taught an important lesson in the culture of the ancient Greeks.

7. **Predict**  Review lines 411–446. Has the conflict Achilles faces been resolved? Tell how this might affect what happens in events to come.

**PERFORMANCE TASK**

Writing Activity: Analysis  Several major events occur in *Black Ships Before Troy*. Choose one event to analyze, explaining how the plot unfolds and how the characters respond or change. Be sure to cite evidence from the text.

- Take notes on what the main characters are like and what they think and do.
- Use your summary and notes as you write your essay. Include evidence from the text to support your ideas.

- First, summarize the key event and the conflict that takes place.
Critical Vocabulary

weary summons conceal
despair pestilence brood

Practice and Apply  Choose the correct response to answer each question.

1. Which of these would a group of weary toddlers be likely to do—play a wild game of tag or take a nap? Why?

2. Would a messenger be likely to conceal a summons from his king? Why or why not?

3. If a hiker experienced despair because she lost her supplies, would she rest and brood over her situation? Why or why not?

4. Would you go to a place where pestilence had spread? Why or why not?

Vocabulary Strategy: Cause-to-Effect Analogies

An analogy presents a relationship between pairs of words. Sometimes writers use analogies to explain unfamiliar ideas. A typical analogy begins with a pair of items that are related in some way. One common word relationship is cause to effect. Cause-to-effect analogies show a cause, something that happens, and the effect, something that happens as a result. Here is an example, displayed first as a sentence and then with special symbols:

Weary is to sleep as virus is to pestilence.

Weary : sleep :: virus : pestilence

Both versions express a cause-to-effect analogy: weary and virus are the causes; sleep and pestilence are the effects. In the second version, the single colons stand for “is to” and the double colon stands for “as.” Examining the full analogy helps you understand how the word pairs are related.

Practice and Apply  Complete each cause-to-effect analogy by choosing the best answer.

1. drought : famine :: ________ : despair
   a. tragedy
   b. friendship

2. recklessness : ________ :: pain : discomfort
   a. safety
   b. accident

3. crime : imprisonment :: ________ : accomplishment
   a. completion
   b. perseverance

4. quarrel : discord :: ________ : merriment
   a. joking
   b. talking
Language Conventions: Spell Words Correctly

Spelling words correctly is important if you want to communicate your ideas well. Misspelled words can confuse readers and weaken the ideas you’re trying to express.

Some words change spelling when suffixes are added while other words do not. Here are some examples:

- argue + -ing = arguing
- surround + -ed = surrounded

It can be difficult to remember which words have spelling changes and which ones do not. Here are two rules that will help you when you add suffixes to words.

Before adding a suffix beginning with a vowel or **y** to a word ending in silent **e**, drop the **e**.

| Amuse + -ing = amusing | Love + -able = lovable |

In most words ending with a consonant, simply add the suffix without changing the spelling of the base word.

| Demand + -ed = demanded | Strong + -er = stronger |

As a writer, you don’t want a misspelled word to interrupt or confuse your readers, so spelling words correctly is important!

**Practice and Apply** Complete each sentence by forming a new word from the base word and suffix in parentheses.

1. The golden apple was _______ to three goddesses. (desire + -able)
2. Paris _______ to give Athene or Hera the apple. (refuse + -ed)
3. Helen and Odysseus had a _______ friendship. (last + -ing)
4. King Priam is _______ Paris into his family. (welcome + -ing)
5. Achilles _______ to join the black ships on their way to Troy. (sail + -ed)
6. Thetis was _______ about Achilles going into battle. (nerve + -ous)
7. The Trojan warriors were not _______ for the Greeks. (prepare + -ed)
Kate Hovey first read the stories of Greek mythology in third grade and has been reading them ever since. Her interest in gods and goddesses grew during her childhood visits to the Getty Villa, a museum in Malibu, California, that was built to imitate an ancient Roman villa. The museum’s collection of marble statues from the Greco-Roman period helped her imagine the ancient voices of the gods and goddesses that inspire her. Hovey is a metalsmith and mask-maker as well, using her arts of poetry, storytelling, and drama to bring the world of Greek mythology to life.

The Apple of Discord I

Poem by Kate Hovey

SETTING A PURPOSE As you read, focus on how Eris compares herself to the other gods and goddesses.

Eris (Goddess of Discord) Speaks

Lofty\(^1\) Olympians
   like to exclude
lesser immortals
   who aren’t imbued\(^2\)
5 with the kind of power
   they so admire.
Still, I’m a goddess,
   and I require
   certain courtesies,
10 a little care and concern,

\(^1\) lofty (lôf’tē): very tall; having high qualities of character; arrogant or pompous.
\(^2\) imbued (îm-byûd’): permeated; spreading or flowing throughout.
but the gods are hardheaded; they never learn.
So I came, uninvited,
to the sea queen’s wedding
and threw a gold apple far out on the spreading,
goddess-strewn lawn.
Inscribed, “for the fairest,” it caused a commotion—
weren’t they embarrassed to squabble that way?
Hera, Athena, and vain Aphrodite,
tugging and pulling—
what high and mighty hypocrites! They claim I’m the foul one!
They think they can blame my wedding surprise
for the horrors at Troy, when they are the guilty ones—they who destroy,
who sacrifice heroes, Earth’s glorious sons,
like bulls on an altar—brave, innocent ones.
To their lasting shame, they let Troy burn.
The gods are hardheaded; they never learn.

COLLABORATIVE DISCUSSION  How does Eris, the Goddess of Discord, see herself in relation to other gods and goddesses? Discuss your ideas with a partner, using evidence from the poem.

3 hypocrites (hɪpˈɔrɪts): people who pretend to have beliefs, feelings, or virtues that they actually do not have; falseness.
Determine Meanings of Words and Phrases

If a writer wants to make fun of a well-known story, he or she writes a parody of it. A *parody* is a humorous imitation of another writer’s work. Usually a parody will:

- follow the form of the original text or story, but also might put a twist on the story and use a different form
- tell the story from a different character’s point of view

Writers of parodies often add humor through exaggerated descriptions and double meanings of words and phrases. For example, in “The Apple of Discord I,” when Eris describes the three goddesses as “high and mighty hypocrites,” (lines 25–26) she is using figurative language that means the goddesses are arrogant and bossy. However, she also emphasizes the literal meanings of the words—the powerful goddesses live high atop Mount Olympus and they are, indeed, mighty.

As you analyze elements of parody in “The Apple of Discord I,” think about these questions:

- How does the writer add a twist to or change the original story as told in *Black Ships Before Troy: The Story of The Iliad*? How does this add humor to the parody?
- How does the writer use language in a humorous way?

Compare and Contrast Genres

When you compare and contrast a myth and a parody of the same myth, you analyze the characteristics of each text, how the events in each version are presented, and the techniques each author uses to achieve his or her purpose.

Ask these questions to compare and contrast a myth and a parody of the same myth:

- What is each author’s purpose for writing?
- What elements of myth are found in each text?
- How is each author’s presentation of events alike and different?
- How are characters portrayed in each text? How are they alike and different?
- The author of the parody makes fun of the original work. What techniques does he or she use to accomplish this goal?
Analyzing the Text

1. **Infer** Reread lines 1–7. Eris describes herself as one of the “lesser immortals.” What phrase does she use to describe the three goddesses? Tell why this description is humorous.

2. **Interpret** Reread lines 19–26. What words and phrases does Eris use to describe the three goddesses and their behavior? Explain what these word choices tell you about what she thinks of them, and how she sees herself.

3. **Analyze** Compare Eris’ word choices in lines 1–27 with those in lines 28–40. As the poem progresses, how does Eris’ tone change? Tell what language choices contribute to the change in tone.

4. **Infer** Review lines 1–40 of “The Apple of Discord I.” What is the theme, or message about life, of the poem? What repeated statements help you infer the theme?

5. **Compare** A symbol is a person, place, or thing that stands for something else. In this poem and in *Black Ships Before Troy*, what is the symbol and what does it stand for? Do you think that the symbolic meaning is the same or different in the two texts? Cite evidence from both texts to support your ideas.

6. **Compare and Contrast** Review lines 1–94 of *Black Ships Before Troy*. Compare how the events in the myth are described with Eris’ description of the events in “The Apple of Discord I.” How are the descriptions alike? How are they different?

**PERFORMANCE TASK**

**Speaking Activity: Argument** “The Apple of Discord I” is told from the point of view of Eris, the Goddess of Discord. Do you agree with her that Hera, Aphrodite, and Athene are the ones responsible for the “horrors at Troy”? Give a speech that presents your opinion. Use facts and details from the poem to support it.

- Write a statement that clearly presents your claim.
- Draft your speech, using evidence from the poem to support your claim.
- Practice your speech, using appropriate eye contact, adequate volume, and clear pronunciation.
- Present your ideas in a logical, organized way that helps listeners understand them.
Ai-Ling Louie (b. 1949) grew up in the suburbs of New York City hearing stories from her parents and their friends. While working as a teacher and a children’s librarian, Louie wrote her first book, Yeh-Shen: A Cinderella Story from China, a traditional folk tale passed down from her grandmother. The original story is one of the oldest written Cinderella stories in the world (A.D. 618–907), written several centuries before the first European Cinderella story (A.D. 1634, Italy). Now, Louie devotes her time to writing, family, and visiting schools to share stories, just as her family did for her.

SETTING A PURPOSE  As you read, pay attention to how the story of Yeh-Shen is similar to and different from familiar Cinderella stories that you know.

In the dim past, even before the Ch’ìn and the Han dynasties,¹ there lived a cave chief of southern China by the name of Wu. As was the custom in those days, Chief Wu had taken two wives. Each wife in their turn had presented Wu with a baby daughter. But one of the wives sickened and died, and not too many days after that Chief Wu took to his bed and died too.

Yeh-Shen, the little orphan, grew to girlhood in her stepmother’s home. She was a bright child and lovely too, with skin as smooth as ivory and dark pools for eyes. Her stepmother was jealous of all this beauty and goodness, for her

¹ Ch’in (ch’in) and the Han (hän) dynasties (dî’nə-stēz): groups that held power in China. The Ch’in dynasty ruled from 221 to 206 B.C., and the Han dynasty ruled from 206 B.C. to A.D. 220.
own daughter was not pretty at all. So in her displeasure, she gave poor Yeh-Shen the heaviest and most unpleasant chores.

The only friend that Yeh-Shen had to her name was a fish she had caught and raised. It was a beautiful fish with golden eyes, and every day it would come out of the water and rest its head on the bank of the pond, waiting for Yeh-Shen to feed it. Stepmother gave Yeh-Shen little enough food for herself, but the orphan child always found something to share with her fish, which grew to enormous size.

Somehow the stepmother heard of this. She was terribly angry to discover that Yeh-Shen had kept a secret from her. She hurried down to the pond, but she was unable to see the fish, for Yeh-Shen’s pet wisely hid itself. The stepmother, however, was a crafty woman, and she soon thought of a plan. She walked home and called out, “Yeh-Shen, go and collect some firewood. But wait! The neighbors might see you. Leave your filthy coat here!” The minute the girl was out of sight, her stepmother slipped on the coat herself and went down again to the pond. This time the big fish saw Yeh-Shen’s familiar jacket and heaved itself onto the bank, expecting to be fed. But the stepmother, having hidden a dagger in her sleeve, stabbed the fish, wrapped it in her garments, and took it home to cook for dinner.

When Yeh-Shen came to the pond that evening, she found her pet had disappeared. Overcome with grief, the girl collapsed on the ground and dropped her tears into the still waters of the pond.

“Ah, poor child!” a voice said.

Yeh-Shen sat up to find a very old man looking down at her. He wore the coarsest of clothes, and his hair flowed down over his shoulders.

“Kind uncle, who may you be?” Yeh-Shen asked.

“That is not important, my child. All you must know is that I have been sent to tell you of the wondrous powers of your fish.”

“My fish, but sir . . .” The girl’s eyes filled with tears, and she could not go on.

The old man sighed and said, “Yes, my child, your fish is no longer alive, and I must tell you that your stepmother is once more the cause of your sorrow.” Yeh-Shen gasped in horror, but the old man went on. “Let us not dwell on things that are past,” he said, “for I have come bringing you a gift.
Now you must listen carefully to this: The bones of your fish are filled with a powerful spirit. Whenever you are in serious need, you must kneel before them and let them know your heart’s desire. But do not waste their gifts.”

Yeh-Shen wanted to ask the old sage many more questions, but he rose to the sky before she could utter another word. With heavy heart, Yeh-Shen made her way to the dung heap to gather the remains of her friend.

Time went by, and Yeh-Shen, who was often left alone, took comfort in speaking to the bones of her fish. When she was hungry, which happened quite often, Yeh-Shen asked the bones for food. In this way, Yeh-Shen managed to live from day to day, but she lived in dread that her stepmother would discover her secret and take even that away from her.

So the time passed and spring came. Festival time was approaching: It was the busiest time of the year.

Such cooking and cleaning and sewing there was to be done! Yeh-Shen had hardly a moment’s rest. At the spring festival young men and young women from the village hoped to meet and to choose whom they would marry. How Yeh-Shen longed to go! But her stepmother had other plans. She hoped to find a husband for her own daughter and did not want any man to see the beauteous Yeh-Shen first. When finally the holiday arrived, the stepmother and her daughter dressed themselves in their finery and filled their baskets with sweetmeats. “You must remain at home now, and watch to see that no one steals fruit from our trees,” her stepmother told Yeh-Shen, and then she departed for the banquet with her own daughter.

As soon as she was alone, Yeh-Shen went to speak to the bones of her fish. “Oh, dear friend,” she said, kneeling before the precious bones, “I long to go to the festival, but I cannot show myself in these rags. Is there somewhere I could borrow clothes fit to wear to the feast?” At once she found herself dressed in a gown of azure blue, with a cloak of kingfisher feathers draped around her shoulders. Best of all, on her tiny feet were the most beautiful slippers she had ever seen. They were woven of golden threads, in a pattern like the scales of a fish, and the glistening soles were made of solid gold. There

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2 sage (sāj): a person respected for his or her wisdom, judgment, and experience.

3 sweetmeats (swēt ’mēts’): any kind of sweet food or delicacy.

4 azure blue (āzh’ or bloo’): a light purplish blue.
was magic in the shoes, for they should have been quite heavy, yet when Yeh-Shen walked, her feet felt as light as air.

“Be sure you do not lose your golden shoes,” said the spirit of the bones. Yeh-Shen promised to be careful. Delighted with her transformation, she bid a fond farewell to the bones of her fish as she slipped off to join in the merrymaking.

That day Yeh-Shen turned many a head as she appeared at the feast. All around her people whispered, “Look at that beautiful girl! Who can she be?”

But above this, Stepsister was heard to say, “Mother, does she not resemble our Yeh-Shen?”

Upon hearing this, Yeh-Shen jumped up and ran off before her stepsister could look closely at her. She raced down the mountainside, and in doing so, she lost one of her golden slippers. No sooner had the shoe fallen from her foot than all her fine clothes turned back to rags. Only one thing remained—a tiny golden shoe. Yeh-Shen hurried to the bones of her fish and returned the slipper, promising to find its mate. But now the bones were silent. Sadly Yeh-Shen realized that she had lost her only friend. She hid the little shoe in her bedstraw, and went outside to cry. Leaning against a fruit tree, she sobbed and sobbed until she fell asleep.

The stepmother left the gathering to check on Yeh-Shen, but when she returned home she found the girl sound asleep, with her arms wrapped around a fruit tree. So thinking no more of her, the stepmother rejoined the party. Meantime, a villager had found the shoe. Recognizing its worth, he sold it to a merchant, who presented it in turn to the king of the island kingdom of T’o Han.

The king was more than happy to accept the slipper as a gift. He was entranced by the tiny thing, which was shaped of the most precious of metals, yet which made no sound when touched to stone. The more he marveled at its beauty, the more determined he became to find the woman to whom the shoe belonged. A search was begun among the ladies of his own kingdom, but all who tried on the sandal found it impossibly small. Undaunted, the king ordered the search widened to include the cave women from the countryside where the slipper had been found. Since he realized it would take many years for every woman to come to his island and test her

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transformation (trāns’fôr-mä’shən): a significant change in appearance or form, usually for the better.

entrance (ēn-trāns’k) v. To entrance is to fill with delight or wonder.

undaunted (ün-dōn’td) adj. An undaunted person is someone who is strongly courageous, not discouraged or disheartened.
foot in the slipper, the king thought of a way to get the right woman to come forward. He ordered the sandal placed in a pavilion⁶ by the side of the road near where it had been found, and his herald announced that the shoe was to be returned to its original owner. Then from a nearby hiding place, the king and his men settled down to watch and wait for a woman with tiny feet to come and claim her slipper.

All that day the pavilion was crowded with cave women who had come to test a foot in the shoe. Yeh-Shen’s stepmother and stepsister were among them, but not Yeh-Shen—they had told her to stay home. By day’s end, although many women had eagerly tried to put on the slipper, it still had not been worn. Wearily, the king continued his vigil⁷ into the night.

It wasn’t until the blackest part of night, while the moon hid behind a cloud, that Yeh-Shen dared to show her face at the pavilion, and even then she tiptoed timidly across the wide floor. Sinking down to her knees, the girl in rags examined the tiny shoe. Only when she was sure that this was the missing mate to her own golden slipper did she dare pick it up. At last she could return both little shoes to the fish bones. Surely then her beloved spirit would speak to her again.

Now the king’s first thought, on seeing Yeh-Shen take the precious slipper, was to throw the girl into prison as a thief. But when she turned to leave, he caught a glimpse of her face.

⁶ pavilion (pæ-vil´yon): a decorated tent.
⁷ vigil (vĭj´əl): a time of watching, often during normal sleeping hours.
At once the king was struck by the sweet harmony of her features, which seemed so out of keeping with the rags she wore. It was then that he took a closer look and noticed that she walked upon the tiniest feet he had ever seen.

With a wave of his hand, the king signaled that this tattered creature was to be allowed to depart with the golden slipper. Quietly, the king’s men slipped off and followed her home.

All this time, Yeh-Shen was unaware of the excitement she had caused. She had made her way home and was about to hide both sandals in her bedding when there was a pounding at the door. Yeh-Shen went to see who it was—and found a king at her doorstep. She was very frightened at first, but the king spoke to her in a kind voice and asked her to try the golden slippers on her feet. The maiden did as she was told, and as she stood in her golden shoes, her rags were transformed once more into the feathered cloak and beautiful azure gown.

Her loveliness made her seem a heavenly being, and the king suddenly knew in his heart that he had found his true love.

Not long after this, Yeh-Shen was married to the king. But fate was not so gentle with her stepmother and stepsister. Since they had been unkind to his beloved, the king would not permit Yeh-Shen to bring them to his palace. They remained in their cave home, where one day, it is said, they were crushed to death in a shower of flying stones.

**COLLABORATIVE DISCUSSION** With a small group, discuss how story elements, such as characters, setting, and plot events, in the story of Yeh-Shen and other Cinderella stories are alike and different.
Describe Stories: Folk Tales

A folk tale is a story that has been passed down from generation to generation by being told aloud. No matter what culture they come from, folk tales are alike in a number of ways.

- They are often set in the distant past.
- They may include humans and animals as characters, as well as superhuman beings that behave in ways that humans cannot.
- Story events may involve fantastic or supernatural occurrences that could not take place in the real world.
- A wise lesson or message about life is often presented.

Like other types of stories, folk tales have story elements such as setting, characters, plot, conflict, and resolution. As you analyze Yeh-Shen, ask:

- Who are the main characters? How does the central character change or respond as the story progresses?
- How would you summarize the conflict and main plot events? How is the conflict resolved?
- What important lesson or message does this folk tale share?

Describe Stories: Foreshadowing

Stories that are suspenseful are exciting to read. Foreshadowing is one way writers add suspense to a story. Foreshadowing is a hint that a writer provides to suggest that future events will take place in a story. It makes readers eager to find out what happens, creating suspense as the story unfolds.

When Yeh-Shen first meets a mysterious old man, he tells her how the spirit of a fish can provide help when she needs it. Then he warns her not to waste its gifts. This foreshadowing suggests to readers that a time may come when Yeh-Shen will not be able to turn to the fish’s spirit for assistance.

As you analyze Yeh-Shen, look for examples of foreshadowing.

- Pay attention to warnings that characters share, references to danger, or unpleasant outcomes. Also note how the setting impacts the story.
- Use foreshadowing to make predictions about what might happen later on in the story.
- Follow the events as the story’s plot unfolds to find out whether your predictions were accurate.
Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

1. **Identify**
   Review lines 1–20. What elements of folk tales can you identify in these lines?

2. **Cause/Effect**
   Reread lines 21–34. Describe what happens to the fish and explain why it happens.

3. **Compare**
   Review lines 39–61. A magic helper, like the old man, is sometimes found in folk tales. How is this magic helper similar to and different from magic helpers in other stories you know?

4. **Predict**
   Reread lines 82–97. What warning does Yeh-Shen receive from the spirit of the fish? Using this foreshadowing, what might you predict will happen?

5. **Summarize**
   Summarize the events that unfold in lines 139–183. How do they lead to the resolution of the story’s conflict?

6. **Infer**
   What is the theme, or message about life, of *Yeh-Shen: A Cinderella Story from China*? Explain how the events in the story contribute to the theme.

PERFORMANCE TASK

**Writing Activity: Narrative**

*Yeh-Shen* is one of the many versions of the tale of Cinderella. Write your own version of another popular tale.

- First, decide how your tale will be similar to and different from the original version.
- Use narrative techniques, such as dialogue and description, to present and develop plot events.

• Be sure you show how characters respond or change as the plot progresses.
• Include vivid sensory words and phrases to help readers “see” characters and events.
• End your story with a strong resolution to the plot and its conflict.
Critical Vocabulary

collapse  banquet  glisten
entrance  undaunted  timid

Practice and Apply  Answer each question.
1. When have you been so tired you could have collapsed? Why?
2. When have you been to a banquet? What was it like?
3. When have you seen something glisten? Tell about it.
4. When have you been entranced by something? Tell about it.
5. When were you undaunted by a difficult task? What did you do?
6. Have you ever seen someone who was timid? Tell about it.

Vocabulary Strategy: Using a Glossary

A glossary is a list of specialized terms and their definitions. As with a dictionary, terms are arranged in alphabetical order. Sometimes a glossary includes pronunciation and syllabication for terms. A glossary is usually located at the back of a book. Most often, if a word is in boldface type in the text, you will find the term in the glossary. Glossaries can be useful when:

- you want to find more information about a term that is not defined
- you want to check the meaning of a word you infer from context
- you are studying for a test and want to review the meaning of key terms
- you do not have a dictionary available

Many textbooks include glossaries. Some, like this one, have more than one glossary. Each glossary includes terms in a particular category. In this textbook, for example, you will find glossaries for Academic Vocabulary, Critical Vocabulary, and Literary and Informational Terms.

Practice and Apply  Use the glossaries at the end of this book to answer the questions.
1. Is foreshadowing the same thing as suspense? Explain your answer.
2. What words or phrases mean about the same thing as undaunted?
3. How are the syllables in technician divided?
4. How is generalization different from conclusion?
Language Conventions: 
Spell Words Correctly

Spelling words correctly is important if you want to communicate your ideas well. Misspelled words can confuse readers and weaken the ideas you’re trying to express.

You know that when you want to show that something is happening now or has happened in the past, you add -ed or -ing to the verb. Keep in mind, though, that for one-syllable words with a short vowel that end in a consonant, you double the consonant when you add -ed or -ing. Here are some examples:

wrap wrapped hit hitting drag dragging

If you don’t double the consonant when you add -ed or -ing, the word you form will have a long vowel sound and may be confusing to readers, especially if it is not a recognizable word.

The storm drains were cloged with leaves and branches.

Sometimes the misspelling will confuse a reader because it is a recognizable word, but it doesn’t make sense in the sentence.

Megan froze as the taping at her window grew louder and more insistent.

As a writer, you don’t want a misspelled word to interrupt or confuse your readers, so spelling words correctly is important!

Practice and Apply  Write the past or present form of each verb in parentheses to complete each sentence.

1. At the airport, Meesha greeted her aunt and ______ her. (hug)
2. We were ______ to stop by the art museum if we had time. (plan)
3. Kevin sliced the tomatoes, and Gordon ______ the celery. (chop)
4. The student group was ______ with ideas for a holiday fair. (brim)
5. First, Ms. Chester ______ the old varnish from the bookshelves. (strip)
6. Clark waited in his room, idly ______ his guitar. (strum)
The historical novel *The Prince and the Pauper* was written by **Mark Twain** in 1882; it was his first attempt at historical fiction. The tale takes place in England in 1547, the year that Prince Edward, the nine-year-old son of King Henry VIII, was crowned King Edward VI.

The novel has been adapted into stage, film, and even comic book versions. The adaptation you are about to read was written by **Joellen Bland**, who has been writing scripted versions of classic stories for more than 30 years. This one-act play continues the tradition of this famous novel and its travels through American culture.

**Mark Twain** (1835–1910) is one of America’s greatest and most beloved writers. His real name was Samuel Clemens, but he changed it when he began his writing career. Twain was born in Florida, Missouri. When he was four years old, he moved with his family to Hannibal, Missouri, a bustling town along the Mississippi River, where he lived until he was seventeen. Hannibal and the Mississippi River inspired many of Twain’s most famous novels, including *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1885). Twain wrote 28 books and many short stories, letters, and comic sketches, all for the enjoyment of readers for many decades to come.

**SETTING A PURPOSE** As you read, pay attention to how the details of the setting, characters’ actions, feelings, and events build and support the themes of the play.
**Scene 1**

**Time:** 1547.

**Setting:** Westminster Palace, England. Gates leading to courtyard are at right. Slightly to the left, off courtyard and inside gates, interior of palace anteroom¹ is visible. There is a couch with a rich robe draped on it, screen at rear, bellcord, mirror, chairs, and a table with bowl of nuts, and a large golden seal on it. Piece of armor hangs on one wall. Exits are rear and downstage.

**At Curtain Rise:** Two Guards—one at right, one at left—stand in front of gates, and several Villagers hover nearby, straining to see into courtyard where Prince may be seen through fence, playing. Two Women enter right.

¹ anteroom (ænˈtər-əmˈ): an outer room that leads to another room and is often used as a waiting room.

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**1st Woman.** I have walked all morning just to have a glimpse of Westminster Palace.

**2nd Woman.** Maybe if we can get near enough to the gates, we can have a glimpse of the young Prince. (Tom Canty, dirty and ragged, comes out of crowd and steps close to gates.)

**Tom.** I have always dreamed of seeing a real Prince! (Excited, he presses his nose against gates.)

**1st Guard.** Mind your manners, you young beggar! (Seizes Tom by collar and sends him sprawling into crowd. Villagers laugh, as Tom slowly gets to his feet.)

**Prince (rushing to gates).** How dare you treat a poor subject of the King in such a manner! Open the gates and let him in! (As Villagers see Prince, they take off their hats and bow low.)
Villagers (*shouting together*). Long live the Prince of Wales! (Guards open gates and Tom slowly passes through, as if in a dream.)

**Prince** (to Tom). You look tired, and you have been treated cruelly. I am Edward, Prince of Wales. What is your name?

**Tom** (*looking around in awe*). Tom Canty, Your Highness.

**Prince.** Come into the palace with me, Tom. (Prince leads Tom into anteroom. Villagers pantomime conversation, and all but a few exit.) Where do you live, Tom?

**Tom.** In the city, Your Highness, in Offal Court.

**Prince.** Offal Court? That is an odd name. Do you have parents?

**Tom.** Yes, Your Highness.

**Prince.** How does your father treat you?

**Tom.** If it please you, Your Highness, when I am not able to beg a penny for our supper, he treats me to beatings.

**Prince** (*shocked*). What! Beatings? My father is not a calm man, but he does not beat me. (*looks at Tom thoughtfully*) You speak well and have an easy grace. Have you been schooled?

**Tom.** Very little, Your Highness. A good priest who shares our house in Offal Court has taught me from his books.

**Prince.** Do you have a pleasant life in Offal Court?

**Tom.** Pleasant enough, Your Highness, save when I am hungry. We have Punch and Judy shows, and sometimes we lads have fights in the street.

**Prince** (*eagerly*). I should like that. Tell me more.

**Tom.** In summer, we run races and swim in the river, and we love to wallow in the mud.

**Prince** (*sighing, wistfully*). If I could wear your clothes and play in the mud just once, with no one to forbid me, I think I could give up the crown!

**Tom** (*shaking his head*). And if I could wear your fine clothes just once, Your Highness . . .

**Prince.** Would you like that?

Come, then. We shall change places. You can take off your rags and put on my clothes—and I will put on yours. (*He leads Tom behind screen, and they return shortly, each wearing the other’s clothes.*) Let’s look at ourselves in this mirror. (*leads Tom to mirror*)

**Tom.** Oh, Your Highness, it is not proper for me to wear such clothes.

**Prince** (*excitedly, as he looks in mirror*). Heavens, do you not see it? We look like brothers! We have the same features and bearing.2 If we went about together, dressed alike, there is no one who could say which is the Prince of Wales and which is Tom Canty!

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2 *features and bearing:* parts of the face and ways of standing or walking.
Tom (drawing back and rubbing his hand). Your Highness, I am frightened. . . .

Prince. Do not worry. (seeing Tom rub his hand) Is that a bruise on your hand?

Tom. Yes, but it is a slight thing, Your Highness.

Prince (angrily). It was shameful and cruel of that guard to strike you. Do not stir a step until I come back. I command you! (He picks up golden Seal of England and carefully puts it into piece of armor. He then dashes out to gates.) Open! Unbar the gates at once! (2nd Guard opens gates, and as Prince runs out, in rags, 1st Guard seizes him, boxes him on the ear, and knocks him to the ground.)

1st Guard. Take that, you little beggar, for the trouble you have made for me with the Prince. (Villagers roar with laughter.)

Prince (picking himself up, turning on Guard furiously). I am Prince of Wales! You shall hang for laying your hand on me!

1st Guard (presenting arms; mockingly). I salute Your Gracious Highness! (Then, angrily, 1st Guard shoves Prince roughly aside.) Be off, you mad bag of rags! (Prince is surrounded by Villagers, who hustle him off.)

Villagers (ad lib, as they exit, shouting). Make way for His Royal Highness! Make way for the Prince of Wales! Hail to the Prince! (etc.)

Tom (admiring himself in mirror). If only the boys in Offal Court could see me! They will not believe me when I tell them about this. (looks around anxiously) But where is the Prince? (Looks cautiously into courtyard. Two Guards immediately snap to attention and salute. He quickly ducks back into anteroom as Lords Hertford and St. John enter at rear.)

Hertford (going toward Tom, then stopping and bowing low). My Lord, you look distressed. What is wrong?

Tom (trembling). Oh, I beg of you, be merciful. I am no Prince, but poor Tom Canty of Offal Court. Please let me see the Prince, and he will give my rags back to me and let me go unhurt. (kneeling) Please, be merciful and spare me!

Hertford (puzzled and disturbed). Your Highness, on your knees? To me? (bows quickly, then, aside to St. John) The Prince has gone mad! We must inform the King. (to Tom) A moment, your Highness. (Hertford and St. John exit rear.)

Tom. Oh, there is no hope for me now. They will hang me for certain! (Hertford and St. John re-enter, supporting King. Tom watches

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3 Seal of England: a device used to stamp a special design, usually a picture of the ruler, onto a document, thus indicating that it has royal approval.

4 ad lib: talk together about what is going on, but without an actual script.
in awe as they help him to couch, where he sinks down wearily.)

King (beckoning Tom close to him). Now, my son, Edward, my prince. What is this? Do you mean to deceive me, the King, your father, who loves you and treats you so kindly?

Tom (dropping to his knees). You are the King? Then I have no hope!

King (stunned). My child, you are not well. Do not break your father’s old heart. Say you know me.

Tom. Yes, you are my lord the King, whom God preserve.

King. True, that is right. Now, you will not deny that you are Prince of Wales, as they say you did just a while ago?

Tom. I beg you, Your Grace, believe me. I am the lowest of your subjects, being born a pauper, and it is by a great mistake that I am here. I am too young to die. Oh, please, spare me, sire!

King (amazed). Die? Do not talk so, my child. You shall not die.

Tom (gratefully). God save you, my king! And now, may I go?

King. Go? Where would you go?

Tom. Back to the alley where I was born and bred to misery.

King. My poor child, rest your head here. (He holds Tom’s head and pats his shoulder, then turns to Hertford and St. John.) Alas, I am old and ill, and my son is mad. But this shall pass. Mad or sane, he is my heir and shall rule England. Tomorrow he shall be installed and confirmed in his princely dignity! Bring the Great Seal!
Hertford (bowing low). Please, Your Majesty, you took the Great Seal from the Chancellor two days ago to give to His Highness the Prince.

King. So I did. (to Tom) My child, tell me, where is the Great Seal?

Tom (trembling). Indeed, my lord, I do not know.

King. Ah, your affliction hangs heavily upon you. "Tis no matter. You will remember later. Listen, carefully! (gently, but firmly) I command you to hide your affliction in all ways that be within your power. You shall deny to no one that you are the true prince, and if your memory should fail you upon any occasion of state, you shall be advised by your uncle, the Lord Hertford.

Tom (resigned). The King has spoken. The King shall be obeyed.

King. And now, my child, I go to rest. (He stands weakly, and Hertford leads him off, rear.)

Tom (wearily, to St. John). May it please your lordship to let me rest now?

St. John. So it please Your Highness, it is for you to command and us to obey. But it is wise that you rest, for this evening you must attend the Lord Mayor's banquet in your honor. (He pulls bellcord, and Three Pages enter and kneel before Tom.)

Tom. Banquet? (Terrified, he sits on couch and reaches for cup of water, but 1st Page instantly seizes cup, drops on one knee, and serves it to him. Tom starts to take off his boots, but 2nd Page stops him and does it for him. He tries to remove his cape and gloves, and 3rd Page does it for him.) I wonder that you do not try to breathe for me also! (Lies down cautiously. Pages cover him with robe, then back away and exit.)

St. John (to Hertford, as he enters). Plainly, what do you think?

Hertford. Plainly, this. The King is near death, my nephew the Prince of Wales is clearly mad and will mount the throne mad. God protect England, for she will need it!

St. John. Does it not seem strange that madness could so change his manner from what it used to be? It troubles me, his saying he is not the Prince.

Hertford. Peace, my lord! If he were an impostor and called himself Prince, that would be natural. But was there ever an impostor, who being called Prince by the King and court, denied it? Never! This is the true Prince gone mad. And tonight all London shall honor him. (Hertford and St. John exit. Tom sits up, looks around helplessly, then gets up.)

Tom. I should have thought to order something to eat. (sees bowl of nuts on table) Ah! Here are some nuts! (looks around, sees Great Seal in armor, takes it out, looks at it curiously) This will make a good
nutcracker. (He takes bowl of nuts, sits on couch and begins to crack nuts with Great Seal and eat them, as curtain falls.)

**Scene 2**

**Time:** Later that night.

**Setting:** A street in London, near Offal Court. Played before the curtain.

**At Curtain Rise:** Prince limps in, dirty and tousled. He looks around wearily. Several Villagers pass by, pushing against him.

**Prince.** I have never seen this poor section of London. I must be near Offal Court. If I can only find it before I drop! (John Canty steps out of crowd, seizes Prince roughly.)

**Canty.** Out at this time of night, and I warrant you haven’t brought a farthing\(^5\) home! If that is the case and I do not break all the bones in your miserable body, then I am not John Canty!

**Prince (eagerly).** Oh, are you his father?

**Canty.** His father? I am your father, and—

**Prince.** Take me to the palace at once, and your son will be returned to you. The King, my father, will make you rich beyond your wildest dreams. Oh, save me, for I am indeed the Prince of Wales.

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\(^5\) farthing (fär’thîng): a former British coin worth one-fourth of a British penny.

**Canty (staring in amazement).** Gone stark mad! But mad or not, I’ll soon find where the soft places lie in your bones. Come home! (starts to drag Prince off)

**Prince (struggling).** Let me go! I am the Prince of Wales, and the King shall have your life for this!

**Canty (angrily).** I’ll take no more of your madness! (raises stick to strike, but Prince struggles free and runs off, and Canty runs after him)

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**Scene 3**

**Setting:** Same as Scene 1, with addition of dining table, set with dishes and goblets, on raised platform. Throne-like chair is at head of table.

**At Curtain Rise:** A banquet is in progress. Tom, in royal robes, sits at head of table, with Hertford at his right and St. John at his left. Lords and Ladies sit around table eating and talking softly.

**Tom (to Hertford).** What is this, my Lord? (holds up a plate)

**Hertford.** Lettuce and turnips, Your Highness.

**Tom.** Lettuce and turnips? I have never seen them before. Am I to eat them?

**Hertford (discreetly).** Yes, Your Highness, if you so desire. (Tom begins to eat food with his fingers. Fanfare of trumpets is heard, and Herald enters, carrying scroll. All turn to look.)
Herald (reading from scroll). His Majesty, King Henry VIII, is dead! The King is dead! (All rise and turn to Tom, who sits, stunned.)

All (together). The King is dead. Long live the King! Long live Edward, King of England! (All bow to Tom. Herald bows and exits.)

Hertford (to Tom). Your Majesty, we must call the council. Come, St. John. (Hertford and St. John lead Tom off at rear. Lords and Ladies follow, talking among themselves. At gates, down right, Villagers enter and mill about. Prince enters right, pounds on gates and shouts.)

Prince. Open the gates! I am the Prince of Wales! Open, I say! And though I am friendless with no one to help me, I will not be driven from my ground.

Miles Hendon (entering through crowd). Though you be Prince or not, you are indeed a gallant lad and not friendless. Here I stand to prove it, and you might have a worse friend than Miles Hendon.

1st Villager. Tis another prince in disguise. Take the lad and dunk him in the pond! (He seizes Prince, but Miles strikes him with flat of his sword. Crowd, now angry, presses forward threateningly, when fanfare of trumpets is heard offstage. Herald, carrying scroll, enters up left at gates.)

Herald. Make way for the King’s messenger! (reading from scroll) His Majesty, King Henry VIII, is dead! The King is dead! (He exits right, repeating message, and Villagers stand in stunned silence.)
Prince (stunned). The King is dead!

1st Villager (shouting). Long live Edward, King of England!

Villagers (together). Long live the King! (shouting, ad lib) Long live King Edward! Heaven protect Edward, King of England! (etc.)

Miles (taking Prince by the arm). Come, lad, before the crowd remembers us. I have a room at the inn, and you can stay there. (He hurries off with stunned Prince. Tom, led by Hertford, enters courtyard up rear. Villagers see them.)

Villagers (together). Long live the King! (They fall to their knees as curtains close.)

**Scene 4**

Setting: Miles’ room at the inn.
At right is table set with dishes and bowls of food, a chair at each side. At left is bed, with table and chair next to it, and a window. Candle is on table.

At Curtain Rise: Miles and Prince approach table.

Miles. I have had a hot supper prepared. I’ll bet you’re hungry, lad.

Prince. Yes, I am. It’s kind of you to let me stay with you, Miles. I am truly Edward, King of England, and you shall not go unrewarded. (sits at table)

Miles (to himself). First he called himself Prince, and now he is King. Well, I will humor him. (starts to sit)

Prince (angrily). Stop! Would you sit in the presence of the King?

Miles (surprised, standing up quickly). I beg your pardon, Your Majesty. I was not thinking. (Stares uncertainly at Prince, who sits at table, expectantly. Miles starts to uncover dishes of food, serves Prince and fills glasses.)

Prince. Miles, you have a gallant way about you. Are you nobly born?

Miles. My father is a baronet, 6 Your Majesty.

Prince. Then you must also be a baronet.

Miles (shaking his head). My father banished me from home seven years ago, so I fought in the wars. I was taken prisoner, and I have spent the past seven years in prison. Now I am free, and I am returning home.

Prince. You have been shamefully wronged! But I will make things right for you. You have saved me from injury and possible death. Name your reward and if it be within the compass of my royal power, it is yours.

Miles (pausing briefly, then dropping to his knee). Since Your Majesty is pleased to hold my simple duty worthy of reward,

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6 baronet (bär’o-nit): a rank of honor in Britain, below a baron and above a knight.
I ask that I and my successors\(^7\) may hold the privilege of sitting in the presence of the King.

**Prince** (taking Miles’ sword, tapping him lightly on each shoulder). Rise and seat yourself. (returns sword to Miles, then rises and goes over to bed)

**Miles** (rising). He should have been born a king. He plays the part to a marvel! If I had not thought of this favor, I might have had to stand for weeks. (sits down and begins to eat)

**Prince.** Sir Miles, you will stand guard while I sleep? (lies down and instantly falls asleep)

**Miles.** Yes, Your Majesty. (With a rueful look at his uneaten supper, he stands up.) Poor little chap. I suppose his mind has been disordered with ill usage. (covers Prince with his cape) Well, I will be his friend and watch over him. (Blows out candle, then yawns, sits on chair next to bed, and falls asleep.

John Canty and Hugo appear at window, peer around room, then enter cautiously through window. They lift the sleeping Prince, staring nervously at Miles.)

**Canty** (in loud whisper). I swore the day he was born he would be a thief and a beggar, and I won’t lose him now. Lead the way to the camp Hugo! (Canty and Hugo carry Prince off right, as Miles sleeps on and curtain falls.)

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7 successors (sək-sĕs’ərs): those, in sequence or line of succession, who have a right to property, to hold title or rank, or to hold the throne one after the other.
1st Villager (grabbing Prince). I’ll teach him a lesson, the little villain!

Prince (struggling). Take your hands off me! I did not rob this woman!

Miles (stepping out of crowd and pushing man back with the flat of his sword). Let us proceed gently, my friends. This is a matter for the law.

Prince (springing to Miles’ side). You have come just in time, Sir Miles. Carve this rabble to rags!

Miles. Speak softly. Trust in me and all shall go well.

Constable (entering and reaching for Prince). Come along, young rascal!

Miles. Gently, good friend. He shall go peaceably to the Justice.

Prince. I will not go before a Justice! I did not do this thing!

Miles (taking him aside). Sire, will you reject the laws of the realm, yet demand that your subjects respect them?

Prince (calmer). You are right, Sir Miles. Whatever the King requires a subject to suffer under the law, he will suffer himself while he holds the station of a subject. (Constable leads them off right. Villagers follow. Curtain.)
Woman. Then call the pig eight pence, your worship.

Justice. So be it. You may take your property and go. (Woman starts off, and is followed by Constable. Miles follows them cautiously down right.)

Constable (stopping Woman).
Good woman, I will buy your pig from you. (takes coins from pocket)
Here is eight pence.

Woman. Eight pence! It cost me three shillings and eight pence!

Constable. Indeed! Then come back before his worship and answer for this. The lad must hang!

Woman. No! No! Say no more. Give me the eight pence and hold your peace. (Constable hands her coins and takes pig. Woman exits, angrily. Miles returns to bench.)

Justice. The boy is sentenced to a fortnight in the common jail. Take him away, Constable! (Justice exits. Prince gives Miles a nervous glance.)

Miles (following Constable). Good sir, turn your back a moment and let the poor lad escape. He is innocent.

Constable (outraged). What? You say this to me? Sir, I arrest you in—

Miles. Do not be so hasty! (slyly)
The pig you have purchased for eight pence may cost you your neck, man.

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* fortnight: 14 days; two weeks.

9 my liege (lēj): my lord.

10 courier (kō’rē-ər): messenger.
Scene 7

Setting: Village jail. Bare stage, with barred window on one wall.

At Curtain Rise: Two Prisoners, in chains, are onstage. Jailer shoves Miles and Prince, in chains, onstage. They struggle and protest.

Miles. But I tell you, I am Miles Hendon! My brother, Sir Hugh, has stolen my bride and my estate!

Jailer. Be silent! Impostor! Sir Hugh will see that you pay well for claiming to be his dead brother and for assaulting him in his own house! (exits)

Miles (sitting, with head in hands). Oh, my dear Edith . . . now wife to my brother Hugh, against her will, and my poor father . . . dead!

1st Prisoner. At least you have your life, sir. I am sentenced to be hanged for killing a deer in the King’s park.

2nd Prisoner. And I must hang for stealing a yard of cloth to dress my children.

Prince (moved; to Prisoners). When I mount my throne, you shall all be free. And the laws that have dishonored you shall be swept from the books. (turning away) Kings should go to school to learn their own laws and be merciful.

1st Prisoner. What does the lad mean? I have heard that the King is mad, but merciful.

2nd Prisoner. He is to be crowned at Westminster tomorrow.

Prince (violently). King? What King, good sir?

1st Prisoner. Why, we have only one, his most sacred majesty, King Edward the Sixth.
2nd Prisoner. And whether he be mad or not, his praises are on all men’s lips. He has saved many innocent lives, and now he means to destroy the cruelest laws that oppress the people.

Prince (turning away, shaking his head). How can this be? Surely it is not that little beggar boy! (Sir Hugh enters with Jailer.)

Sir Hugh. Seize the impostor!

Miles (as Jailer pulls him to his feet). Hugh, this has gone far enough!

Sir Hugh. You will sit in the public stocks for two hours, and the boy would join you if he were not so young. See to it, jailer, and after two hours, you may release them. Meanwhile, I ride to London for the coronation! (Sir Hugh exits and Miles is hustled out by Jailer.)

Prince. Coronation! What does he mean? There can be no coronation without me! (curtain falls)

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Scene 8

Time: Coronation Day.

Setting: Outside gates of Westminster Abbey, played before curtain. Painted screen or flat at rear represents Abbey. Throne is in center. Bench is near it.

At Curtain Rise: Lords and Ladies crowd Abbey. Outside gates, Guards drive back cheering Villagers, among them Miles.

Miles (distraught). I’ve lost him! Poor little chap! He has been swallowed up in the crowd! (Fanfare of trumpets is heard, then silence. Hertford, St. John, Lords and Ladies enter slowly, in a procession, followed by Pages, one of whom carries crown on a small cushion. Tom follows procession, looking about nervously. Suddenly, Prince, in rags, steps out from crowd, his hand raised.)

Prince. I forbid you to set the crown of England upon that head. I am the King!

Hertford. Seize the little vagabond!

Tom. I forbid it! He is the King! (kneels before Prince) Oh, my lord the King, let poor Tom Canty be the first to say, “Put on your crown and enter into your own right again.” (Hertford and several Lords look closely at both boys.)

Hertford. This is strange indeed. (to Tom) By your favor, sir, I wish to ask certain questions of this lad.

Prince. I will answer truly whatever you may ask, my lord.

Hertford. But if you have been well trained, you may answer my questions as well as our lord the King. I need a definite proof. (thinks a moment) Ah! Where lies

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11 coronation (kôr’ə-nä′shən): the act of crowning someone king or queen. In England, coronations usually take place at a large church in London called Westminster Abbey.
the Great Seal of England? It has been missing for weeks, and only the true Prince of Wales can say where it lies.

Tom. Wait! Was the seal round and thick, with letters engraved on it? (Hertford nods.) I know where it is, but it was not I who put it there. The rightful King shall tell you. (to Prince) Think, my King, it was the very last thing you did that day before you rushed out of the palace wearing my rags.

Prince (pausing). I recall how we exchanged clothes, but have no recollection\(^\text{12}\) of hiding the Great Seal.

Tom (eagerly). Remember when you saw the bruise on my hand, you ran to the door, but first you hid this thing you call the Seal.

Prince (suddenly). Ah! I remember! (to St. John) Go, my good St. John, and you shall find the Great Seal in the armor that hangs on the wall in my chamber. (St. John hesitates, but at a nod from Tom, hurries off.)

Tom (pleased). Right, my King! Now the scepter\(^\text{13}\) of England is yours again. (St. John returns in a moment with Great Seal.)

All (shouting). Long live Edward, King of England! (Tom takes off his cape and throws it over Prince's rags. Trumpet fanfare is heard.

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\(^{12}\)recollection (rēk’ ə-lēk’ ˈshan): a memory or recalling to mind of something that happened before.

\(^{13}\)scepter (sē’pər): a staff held by a king or queen as an emblem of authority.

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St. John takes crown and places it on Prince. All kneel.)

Hertford. Let the small impostor be flung into the Tower!

Prince (firmly). I will not have it so. But for him, I would not have my crown. (to Tom) My poor boy, how was it that you could remember where I hid the Seal, when I could not?

Tom (embarrassed). I did not know what it was, my King, and I used it to . . . to crack nuts. (All laugh, and Tom steps back. Miles steps forward, staring in amazement.)

Miles. Is he really the King? Is he indeed the sovereign of England, and not the poor and friendless Tom o’ Bedlam\(^{14}\) I thought he was? (He sinks down on bench.) I wish I had a bag to hide my head in!

1st Guard (rushing up to him). Stand up, you mannerless clown! How dare you sit in the presence of the King!

Prince. Do not touch him! He is my trusty servant, Miles Hendon, who saved me from shame and possible death. For his service, he owns the right to sit in my presence.

Miles (bowing, then kneeling). Your Majesty!

Prince. Rise, Sir Miles. I command that Sir Hugh Hendon, who sits within this hall, be seized and put

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\(^{14}\)Tom o’ Bedlam: an insane person, such as someone hospitalized at St. Mary of Bethlehem Hospital, or Bedlam Hospital, in London.
under lock and key until I have need of him. (*beckons to Tom*)

From what I have heard, Tom Canty, you have governed the realm with royal gentleness and mercy in my absence. Henceforth, you shall hold the honorable title of King’s Ward! (*Tom kneels and kisses Prince’s hand.*) And because I have suffered with the poorest of my subjects and felt the cruel force of unjust laws, I pledge myself to a reign of mercy for all! (*All bow low, then rise.*)

***All*** (*shouting*). Long live the King! Long live Edward, King of England! (*curtain*)

**COLLABORATIVE DISCUSSION** With a small group, identify themes you can take away from the play. Explain how different elements of the play support your ideas.
Describe Drama

A drama, or play, is a form of literature that is meant to be performed by actors in front of an audience. The author of a play is called a playwright or dramatist. In some ways, a drama is similar to a story.

A play is structured in the following way:

- A play is divided into **acts**, which are like chapters in a book. Each act can be divided into smaller sections, called scenes.
- A **scene** presents an episode of the plot and usually occurs at a single place and time. A play’s plot unfolds in a series of episodes as it moves toward a resolution, similar to a story.

A short drama, like “The Prince and the Pauper,” may be presented as a **one-act play**, in which each episode of the plot is presented as one scene.

The written format of a play consists of these elements:

- A drama is written in the form of a **script**. A script usually includes a cast of characters, dialogue, and stage directions.
- A **cast of characters** is a list of all the characters in the play, often in order of appearance. This list is usually found at the beginning of the play and sometimes includes descriptions of the characters.
- In drama, **dialogue** (written conversation between two or more characters) and actions tell the story. Characters’ dialogue reveals their thoughts, feelings, and traits as the plot moves forward.
- **Stage directions** are instructions in the text about how to perform the drama. Some stage directions tell about the scenery and setting. Other stage directions appear within the dialogue to explain to actors how to say or emphasize a line or speech, or to describe a physical action the character should perform.

Although a drama is similar to a story, one important difference is that a play is meant to be performed. Watching a play and reading a play are two different experiences. Think about this as you analyze “The Prince and the Pauper” or other dramas, using questions such as the following:

- How is the play structured? Is it divided into acts, or is it just one act? Why might the playwright have chosen this structure?
- What is the play’s main conflict? How does the plot unfold, and how is the conflict resolved?
- Who are the main characters? How do I learn about what they are like and how they respond to events?
- How is the experience of reading a drama different from watching a live performance of it? In what ways does the script help me?
Analyzing the Text

1. **Summarize** Review lines 29–137. Who are the two main characters? How would you describe the main conflict introduced in this scene?

2. **Compare** Compare how Tom responds to his new situation in Scene One, lines 157–280, with how the Prince behaves in Scene Two, lines 323–352. Do the boys react in similar or different ways? What do their words and behavior tell you about what they are like?

3. **Analyze** Review Scene Four, lines 442–532, in which Miles serves the Prince a meal. How are the stage directions helpful to readers?

4. **Analyze** Review lines 710–732 in Scene Seven. How does the dialogue help you understand what has happened to Miles?

5. **Draw Conclusions** Review lines 774–904 in Scene Eight. How is the play’s conflict resolved? Think about the two main characters. Have either of them undergone any great changes? Why or why not?

6. **Synthesize** The play is based on a novel by Mark Twain. Think about the plot and characters. What aspects of the story make it well suited to a dramatic performance?

**PERFORMANCE TASK**

**Speaking Activity: Dramatic Reading**

With a small group, rehearse and then perform a portion of the play. Then watch another group perform a portion of the play.

- Use the stage directions and what you know about the character to help you deliver your lines in a convincing way.
- When you rehearse and perform, work to use appropriate eye contact, speak at an adequate volume, and pronounce words clearly.
- When you watch the performance, contrast it with what you “see” and “hear” when you read the text on your own.
- Share your ideas with your group, using examples from the text or the performance to support those ideas. Write a brief summary of your discussion.
Simone Payment has college degrees in both psychology and education. She has taught elementary school, worked in book publishing, and worked for a health care company. Payment is the author of dozens of books for children and young adults. She has written biographies of both historical and contemporary characters. She has also written nonfiction books about a wide variety of subjects, including Greek mythology, the pony express, famous movie monsters, and robotics.

The Role of Myths in Ancient Greece
from Greek Mythology

Essay by Simone Payment

SETTING A PURPOSE As you read, focus on the origin of myths and on understanding the relevance of myths in ancient Greek culture.

Many cultures have stories that have been passed down through the ages. These stories—called myths—are tales of gods and goddesses, monsters, and adventure. The myths from ancient Greece may be the best known of all cultures’ mythologies, and perhaps the most exciting. The myths of the Greeks, which have been told for thousands of years, are still enjoyed today.

What we call classical Greece (from the sixth to the fourth centuries BC) gave future civilizations more than just stories. The ancient Greeks made huge contributions to modern culture in Greece and elsewhere. In fact, ancient Greece is often called the cradle of Western civilization. This is because so much of modern life is based on contributions from the Greeks. The United States current system of government, democracy, came from Greek civilization. The Olympics
began in ancient Greece. Great Greek thinkers made revolutionary discoveries in astronomy, biology, and medicine. Ancient Greeks also wrote stories and plays that are still read and performed today. Their art and architecture also live on in modern times.

Ancient Greece was not in the exact location where Greece is today. It included parts of what are now Turkey and Italy. There were dense forests and steep, rocky cliffs along the coast. Inland, there were snow-covered mountains. Many islands dotted the Aegean Sea off the eastern coast of Greece.

In the earliest days of Greece, the country was divided into small, individually governed areas called city-states. City-states were often separated by forests or mountains and were far apart, and the dialects spoken in each city-state varied. Because of these barriers, people did not travel much, so city-states did not frequently interact. If you were born in a particular city-state, you would usually live there your whole life. As a result, each city-state had its own myths that most residents knew and told over and over again.

Starting in the fourth century BC, Alexander the Great (the king of Macedon, a part of Greece) began invading other countries. His successes brought Greeks together politically. Some city-states began to work together, sometimes against a common enemy. By that time, they also shared a common language. People began to travel and move to other city-states. They also began to travel outside of Greece. This travel helped spread Greek myths around the country and to other countries.

Everyday life was not always easy in ancient Greece. People did not live as long as they do now. Life was more difficult, with no modern conveniences such as heat or running water. People had to kill animals and farm for food. The hardships in their daily lives led the ancient Greeks to look to their gods and goddesses for help. They believed that the immortal gods and goddesses had a great deal of power. The gods and goddesses could be helpful to humans if the humans showed them the proper respect. To show respect to the gods and goddesses, Greeks worshipped at their local temples. They wanted to stay in good favor with the higher powers for fear that they might be punished. They also believed that the gods and goddesses might punish not just them but their whole community.
In addition to regular visits to local temples, Greeks also held special festivals to honor specific gods or goddesses. Each god and goddess worshipped by the Greeks played a specific role in life.

The word “myth” comes from the Greek word *mythos*, which literally means “story.” However myths were much more than simple stories to the Greeks. They were an important part of Greek life. They were passed from person to person and from generation to generation.

Myths tell several types of stories. Some are tales of adventure based on actual events. For example, Homer’s *The Iliad* is based on the Trojan War, a ten-year war between the Greeks and the people of the Turkish city of Troy.

Myths were more than just accounts of exciting occurrences. They also told stories about such monumental events as the creation of human beings. In ancient Greece, there was no one text, such as the Bible or the Koran, to explain everything about a particular religion’s view of the world. Instead, myths served the purpose of providing answers.

Myths also taught important lessons. For example, they might have warned against being too proud. One version of the Greek myth of Arachne tells how Arachne was turned into a spider for bragging about her weaving skills.

The ancient Greeks also created myths to help them make sense of natural phenomena that they could explain in no other way. For example, the Greeks did not understand why earthquakes occurred. A story about the god Poseidon punishing his enemies by shaking the ground underneath them offered Greeks an answer. Poseidon was also believed to control the sea. His changing moods could explain why the sea was calm one day and stormy the next.

**Different Cultures, Similar Myths**

If you study ancient cultures, you can see that many of them have myths. Myths are often similar from culture to culture. This is most likely because there are certain qualities of life that are important or meaningful to people everywhere.

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1 *phenomena* (fē-nōm’ə-nə): occurrences, circumstances, or facts that can be perceived by the senses.
Each culture creates myths that reflect its beliefs, which are often a result of its circumstances. For example, myths may be influenced by the geography of the country in which a civilization lives. Mount Olympus, a towering, snow-covered mountain in Greece, became known as the home of the gods in Greek mythology. The top of the mountain was so high and so unreachable to the Greeks that they said the gods and goddesses must live there. Myths are also personalized by what is important to a particular country or culture.
How Myths Spread

Many of the Greek myths were based on people and events from even earlier times. In the very early days of Greece (about 2000 BC), Greeks had huge fleets of ships and attacked neighboring countries. About 1,000 years later, Greece had entered a less heroic era. People were poor and life was hard, so they told stories of a more exciting time. Men called bards (poets or story-tellers) would memorize the stories and then travel around the countryside, telling these tales. During the time when each city-state was isolated from the others, stories varied. Bards might change the story slightly, adding their own exciting details.

Eventually, myths were written down in a format similar to a poem. Some of the myths, when written down, were up to 1,000 lines long. Homer (circa 2 eighth or ninth century BC) was one of the most famous bards. He wrote two landmark works, *The Iliad* and *The Odyssey*. *The Iliad* tells the story of the Trojan War. *The Odyssey* tells the many adventures of the Greek hero Odysseus. Two other famous written myths are *Theogony* and *Works and Days* by Hesiod (circa 800 BC). *Theogony* is the story of the creation of the gods. *Works and Days* offers advice on how to farm or on which days to do certain things, like cut your fingernails. Also included in *Works and Days* are myths, such as the story of Pandora.

Greeks heard myths at an early age. Elders would tell the stories to young children. Sometimes the stories were used as warnings to get children to behave. Young children also learned about myths at school, although in most places in ancient Greece, only boys went to school.

Adults heard myths at social gatherings and informal meetings. Myths were also recited as a part of rituals at religious temples. In addition, bards might tell myths—or even sing them—for wealthy people or kings. The theater was an important part of Greek life, and sometimes choirs would perform myths as plays.

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2 *circa* (sûr’ko): in approximately; about or around the specified time.

3 *elders* (el’darz): older, influential members of a family, tribe, or community.
How Do We Know About Greek Myths?

Greek myths have been passed down for thousands of years. There are several ways we have learned about them. One is through written works, such as books or plays, that were created by later cultures based on stories from ancient Greece. These works have survived and are still enjoyed today. We have also learned about ancient Greek myths through artwork such as sculptures and paintings. The Greeks sometimes told their myths in the form of art, for example creating a sculpture of Zeus or a painting of Aphrodite. Sometimes they made mosaics\(^4\) depicting important myths. They also decorated vases and other containers with stories of their heroes, heroines, gods, and goddesses. Even Greek coins were often decorated with images from myths. Many Greek sculptures still exist today in museums. We can even see some floor mosaics in their original locations. Hopefully, these relics\(^5\) will be preserved for years to come.

COLLABORATIVE DISCUSSION  With a partner, discuss ways myths were important to the ancient Greeks and why myths are still relevant today. Cite evidence from the text to support your ideas.

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\(^4\) mosaics (mō-zā′tiks): pictures or decorative designs made of small colored pieces of tile or stone, set into a surface.

\(^5\) relics (rēl′tks): things that have lasted over time, especially those objects or customs whose original culture has disappeared.
Analyze Structure

A pattern of organization is the way ideas and information are arranged in a nonfiction text. One common pattern of organization authors use is central (main) idea and supporting details. The central, or most important, idea is supported by details, words, phrases, or sentences that tell more about the central idea.

If you look at lines 94–102 in “The Role of Myths,” you can tell that the first sentence of the paragraph expresses the central idea that each culture creates myths that reflect its beliefs. The sentences that follow give details about how the geography of ancient Greece helped shape these beliefs.

Questions such as the following will help you analyze the central idea and supporting details as a pattern of organization:

- For an individual paragraph: What is the central idea? How are the details arranged to tell more about the central idea?
- For sections under headings: What central idea does the author discuss in this section? How do details add more information?
- How does a section or paragraph fit into the overall structure of the text? How does it help develop the writer’s ideas?

Cite Evidence

When you analyze a text, you examine it carefully for a reason, such as to figure out its structure, to determine an author’s point of view, or to see how well a writer presents and supports a claim.

To support your analysis of a text, you need to cite textual evidence. This means that you have to identify specific pieces of relevant information from the text to support your ideas. When you cite evidence, you show that your analysis connects to the text in a logical way. Keep in mind these points:

- The evidence needs to clearly support your analysis or idea. For example, if you are analyzing how geography helped form Greek mythology in “The Role of Myths,” you might cite evidence that includes information from lines 26–34.
- Whether you are presenting your analysis orally or in written form, it is a good idea to use linking words and phrases, such as for example, because, or this shows. Linking words and phrases help emphasize to readers or listeners how your idea is connected to the text.
- If in your writing you quote directly from the text to cite evidence for your ideas, set off the quoted material with quotation marks.
Analyzing the Text

1. **Identify** Review lines 8–20. Identify the central idea in this paragraph. What details support the central idea?

2. **Identify Patterns** Reread lines 26–57. What is the central idea of the first paragraph, and what details tell more about it? Tell whether the next two paragraphs follow a similar pattern of organization.

3. **Draw Conclusions** Reread lines 82–89. Based on what you learn in this paragraph, how would you describe the character or personality of the god Poseidon?

4. **Cite Evidence** Review lines 103–136 in the section “How Myths Spread.” Identify evidence that supports the conclusion that myths were intertwined with every part of the lives of the ancient Greeks.

5. **Cite Evidence** Review lines 114–152. Cite evidence to support the conclusion that myths helped to preserve Greek culture.

6. **Evaluate** How does the author’s use of subheadings, or titles that indicate the beginning of a new topic, contribute to the pattern of organization used in “The Role of Myths in Ancient Greece”? Tell whether you think this pattern of organization is effective and why.

**PERFORMANCE TASK**

**Speaking Activity: Discussion** With a small group, have a discussion about the purpose of myths and how they influenced ancient Greek culture.

- As a group, decide on questions your group will attempt to answer.
- Pick group moderators who will keep track of the questions and make sure that all members have opportunities to share ideas.
- Have group members review the text and prepare ideas and details to answer the questions.
- During the discussion, listen to ideas closely and respectfully. Find opportunities to share additional information or perspectives.
- Review key ideas together and demonstrate understanding through shared reflection and paraphrasing.
Critical Vocabulary

revolutionary  dialect  immortal
monumental  isolate

Practice and Apply  Answer each question.
1. Which vocabulary word goes with speak? Why?
2. Which vocabulary word goes with task or significant? Why?
3. Which vocabulary word goes with change and radical? Why?
4. Which vocabulary word goes with alone? Why?
5. Which vocabulary word goes with live forever? Why?

Vocabulary Strategy: Latin Roots

Sometimes you can figure out the meaning of an unfamiliar word by examining its root. A root is a word part that contains the core meaning of the word. For example, volut- comes from a Latin root that can mean “turn” or “roll.” You can find this root in the vocabulary word revolutionary and use the meaning of the root to figure out that revolutionary describes a major change, or turn, in thinking.

Another way to use Latin roots to help you determine the meaning of an unfamiliar word is to think of other words that include the same root and create a word family. Then you can think over the related meanings of the words in that family to help you arrive at a meaning for the unfamiliar word.

Practice and Apply  Complete a word web like the one shown with other words that share the roots volut- and volv-. Tell how the meanings of the words are related.
Language Conventions: Parentheses

Parentheses are punctuation marks that are used to set off useful but less important information in a sentence. Here’s an example from “The Role of Myths in Ancient Greece”:

What we call classical Greece (from the sixth to the fourth centuries BC) gave future civilizations more than just stories.

The information within the parentheses clarifies what the author calls “classical Greece,” but it is of less importance than the rest of the information in the sentence.

Here are some reasons you might use parentheses:

- To enclose information that is related but not of primary importance:
  The movie *(we all loved it)* runs about ninety minutes.

- To enclose directions or other information that explains something:
  Sam’s Shoe Store *(at the Cherry Mall)* is having a storewide sale.

- To repeat numbers or figures to ensure accuracy:
  The cost of the service will be three hundred dollars *($300)* a month.

Use parentheses so that information you want to include but that is not of great importance doesn’t interrupt the flow of a sentence.

Practice and Apply  For each sentence, write the word or words that should be in parentheses.

1. Gloria introduced us to Lily I think her last name is Nicholls at the party this weekend.

2. Paris often called the City of Lights is one of the world’s most popular tourist destinations.

3. The reception will be held at the Hubbard Hotel west of Marlborough Avenue on Saturday from one to five o’clock.

4. Mr. Martinez Gina’s uncle will be picking us up at the airport.

5. Players must hold a minimum of three cards at all times.

6. Available to all residents of Pine Grove, the library open every day except Monday offers a wealth of reading materials in all formats.
Participate in a Collaborative Discussion

Myths and tales are not always strictly entertaining; they might also be written to teach a lesson about life. Look back at Black Ships Before Troy and the other texts in the collection. What lessons about life do they express? Do these texts convey their ideas effectively? Consider the way the texts in this collection teach a lesson. Then, discuss your ideas in a panel discussion, citing evidence to support your ideas.

An effective participant in a panel discussion

- prepares by reading and studying all required material.
- synthesizes, or combines, information to make a clear, logical, and well-defended generalization about the way literature can be used to teach a lesson about life.
- refers to quotations, specific examples, and other text evidence to support ideas on the topic.
- responds thoughtfully and politely to other panel members
- evaluates other panel members’ contributions, distinguishing claims that are supported with reasons and evidence from those that are not.

Mentor Text  See how this example from “The Role of Myths in Ancient Greece” uses a specific example to support an idea.

“ Myths also taught important lessons. For example, they might have warned against being too proud. One version of the Greek myth of Arachne tells how Arachne was turned into a spider for bragging about her weaving skills.”

Get Organized  Work with your classmates to prepare for the discussion.

- Join a group of four classmates and begin to define individual roles. Select one student to be the moderator for your discussion. A moderator helps the discussion run smoothly.
Choose three collection texts that you will use to discuss the way literature can teach a lesson about life. Each student who is not the moderator will be the expert on one of these texts. Decide which student will focus on which text.

Create a schedule that shows the order in which members of the panel will speak and for how long. It will be the moderator’s job to keep the discussion on schedule.

Set rules regarding appropriate times for the moderator or the audience to ask questions.

**Gather Evidence**  Work individually to analyze your assigned text. Gather evidence that you will use to discuss the way your text can teach a lesson about life. Ask yourself these questions as you take notes:

- What important lesson do the conflict and the resolution of the story suggest?
- What does the main character learn over the course of the story?
- What values or qualities are discussed in the text? What details and examples from the text support these values and qualities?
- What generalization, or broad conclusion, can you make about the way literature can teach a lesson about life?

During this time, the moderator should make a list of relevant questions to be asked during the discussion.

**Write and Practice**  Work with your group to outline your ideas about your assigned text. Then practice with your group.

- State a clear generalization about the ways literature teaches a lesson about life.
- Write several main ideas that support your generalization. Each idea should relate to your generalization to the text.
- Review your evidence. Match each piece of evidence with the main idea it supports. Provide clear examples.
- Present your ideas to your group. The moderator can ask you questions about your ideas and examples, preparing you to “think on your feet” during the real discussion.
If you are the moderator, decide how you will introduce and conclude the panel discussion. Write a statement that tells the audience the topic of the discussion and its format. Write notes for a concluding statement. Be prepared to change your remarks based on new ideas that come up in your discussion.

Reinforce Your Ideas  Based on the practice session and the rubric on the following page, make changes to your outline. Consider the following questions:

- Were you able to defend your generalization? If not, revise your statement so it reflects your main ideas and evidence.
- Were you able to answer the moderator’s questions clearly and without hesitation?
- Did the moderator’s questions help you see your text in a new way? If so, add elaboration and detail to your outline that you can share during the actual discussion.

Have the Discussion  Present your panel discussion before the rest of the class. Have your outline at hand for your discussion.

- Have the moderator introduce the topic, the panelists, and the basic format for the discussion. The moderator will then ask the first question and keep the discussion moving.
- Look briefly at your outline to remind you of your main points, but speak directly to the panel and to the audience.
- Listen carefully to what speakers say so you can give an appropriate response.
- Keep a respectful tone toward your fellow panel members, even when you disagree with their ideas.
- After the discussion, the moderator can invite audience members to ask questions.
- After the question period, the moderator can summarize the discussion and thank the panelists for their participation.

Summarize  Write a summary of the main points from your discussion. Then explain whether the discussion made you rethink your generalization, and why.
## PERFORMANCE TASK A RUBRIC
### PANEL DISCUSSION

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The panelist clearly states a valid generalization and supports it with strong ideas, relevant reasons and well-chosen evidence from the texts.</td>
<td>- The panelist’s remarks are based on a well-organized outline of supporting ideas and evidence.</td>
<td>- The panelist adapts speech to the context of the discussion, using appropriately formal English to discuss texts and ideas.</td>
</tr>
<tr>
<td>- The panel member carefully evaluates others’ evidence and reasoning and responds with insightful comments and questions.</td>
<td>- The panelist concludes with a statement that supports the main generalization and includes the ideas that have emerged from the discussion.</td>
<td>- The panelist quotes accurately from the texts to support ideas.</td>
</tr>
<tr>
<td>- The panelist synthesizes the analysis of the texts to help listeners understand the generalization.</td>
<td></td>
<td>- The panel member keeps a polite and thoughtful tone throughout the discussion.</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- The panelist states a generalization and supports it with ideas, reasons and evidence from the texts.</td>
<td>- The panelist’s remarks are based on an outline that identifies supporting ideas and evidence.</td>
<td>- The panelist uses mostly formal English to discuss texts and ideas.</td>
</tr>
<tr>
<td>- The panel member evaluates others’ evidence and reasoning and responds with appropriate comments and questions.</td>
<td>- The panelist concludes with a statement that supports the main generalization.</td>
<td>- The panelist mostly quotes accurately from the texts to support ideas.</td>
</tr>
<tr>
<td>- The panelist synthesizes some ideas and links to the generalization.</td>
<td></td>
<td>- The panel member keeps a polite and thoughtful tone throughout most of the discussion.</td>
</tr>
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<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- The panelist states a reasonably clear generalization and supports it with some ideas, reasons and evidence.</td>
<td>- The panelist’s remarks reflect an outline that does not organize supporting ideas and evidence effectively.</td>
<td>- The panelist uses some formal English to discuss texts and ideas.</td>
</tr>
<tr>
<td>- The panel member’s response to others’ comments shows limited evaluation of the evidence and reasoning.</td>
<td>- The panelist makes a weak concluding statement that does little to support the generalization.</td>
<td>- The panelist’s quotations and examples sometimes do not accurately reflect the texts.</td>
</tr>
<tr>
<td>- The panelist does not synthesize ideas but simply repeats the generalization in a vague way.</td>
<td></td>
<td>- The panel member occasionally forgets to keep a polite and thoughtful tone.</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
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<tr>
<td>- The panelist’s generalization is unclear; ideas, reasons evidence are not coherent.</td>
<td>- The panelist does not follow an outline that organizes supporting ideas and evidence.</td>
<td>- The panelist uses informal English and/or slang, resulting in a lack of clarity.</td>
</tr>
<tr>
<td>- The panel member does not evaluate others’ evidence and reasoning.</td>
<td>- The panelist’s remarks lack any kind of conclusion or summary.</td>
<td>- The panelist’s quotations and examples do not accurately reflect the texts.</td>
</tr>
<tr>
<td>- The panelist does not synthesize ideas.</td>
<td></td>
<td>- The panel member does not keep a polite tone.</td>
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</tbody>
</table>
Write and Produce a Play

The play The Prince and the Pauper, based on the novel of the same name, brings a classic story to life through dialogue and action. Now you will adapt another selection (or part of a selection) in this collection as a play. Then you will perform the play for an audience.

A successful play

- establishes a situation with background information about characters and setting
- develops a plot that has a clear beginning, middle, and end
- includes stage directions and a cast of characters
- uses dialogue and stage directions to develop events, characters, and to convey mood and tone
- is structured in acts and scenes
- is formatted in a consistent style so that dialogue and stage directions are easy to follow

Mentor Text  Notice how the dialogue is used in the following speech from The Prince and the Pauper to develop the plot.

Prince. Would you like that? Come, then. We shall change places. You can take off your rags and put on my clothes—and I will put on yours.

Choose a Selection  Review the selections in the collection. Choose a story or a part of a story you think could be rewritten into an entertaining play.

Organize Your Ideas  Note elements, such as setting, mood, events, and dialogue, that are important to the plot.

Consider Your Purpose and Audience  Who will watch your play? What techniques will you use to help the audience relate to the characters and events?
Draft Your Script  Review your notes. Use The Prince and the Pauper as a guide for formatting your script as you write.

- List characters in the order that they first appear in the play.
- Use stage directions at the beginning of your script to provide background about the story, characters, and setting.
- Divide your script into acts to distinguish the introduction, middle, and conclusion of your play. Use scenes within the acts to show events that occur at different places and times.
- Describe the tone, or attitude, of the characters through dialogue and stage directions that describe vocal delivery, facial expressions, and body language.
- Convey the mood of the play through dialogue and through stage directions that describe sights and sounds.
- If the story you choose to adapt is written from the third-person point of view, you may want to use a narrator. The narrator can explain some of the plot events.
- Write the script in the present tense. The events are happening as the play is being performed. The way the characters speak in your script should mimic the way they speak in the story.

Language Conventions: Verbs and Verb Phrases

A verb expresses an action, a condition, or state of being. A verb phrase combines a helping verb and a main verb. Because the action in a play is conveyed mainly through dialogue and stage directions, it is important to use precise verbs and verb phrases. Notice how they are used in this speech.

Miles. (shaking his head). My father banished me from home seven years ago, so I fought in the wars. I was taken prisoner and I have spent the past seven years in prison. . . .

Stage the Play  You will need to choose and design a space in which to perform the play. Ask yourself these questions:

- What costumes and scenery will you use for the setting?
- What images and sounds will you use to convey the mood?
- How will actors move on stage?
**Review Your Script** Have your partner or group of peers review the draft of your play. Use the following chart to revise it.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Tips</th>
<th>Revision Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does my play include a list of characters, in the order that they first appear?</td>
<td>Highlight the cast of characters.</td>
<td>Add a list of the cast, if necessary. Reorder the list so that the characters are in the correct order.</td>
</tr>
<tr>
<td>Do the stage directions introduce the story and setting, develop characters, and convey a clear mood and tone?</td>
<td>Highlight the stage directions throughout the play.</td>
<td>Add stage directions, if necessary, or add more detail. Add or revise words and phrases to reflect the mood and tone.</td>
</tr>
<tr>
<td>Do I use precise verbs and verb phrases in my dialogue and stage directions to describe the action?</td>
<td>Underline verbs and verb phrases in dialogue and stage directions.</td>
<td>Replace verbs that do not adequately develop the characters or describe the action.</td>
</tr>
<tr>
<td>Do I include acts and scenes that show how the plot progresses from the beginning, middle, and end?</td>
<td>Highlight each act and scene. Underline the beginning, middle, and conclusion of the play.</td>
<td>Add acts and scenes, if necessary, to divide the stages of the plot and explain plot events.</td>
</tr>
</tbody>
</table>

**Rehearse Your Play** Choose actors for your play and spend time rehearsing it.

- Practice how the actors will say their lines and move on stage.
- Focus one rehearsal on technical aspects, such as lighting, sounds, and any changes needed to the stage.
- Conduct a dress rehearsal with actors in full costume.

**Present**

**Perform Your Play** Finalize your script, and perform your play for the class. You might record your play and post it on a personal or school website. After you watch the play, compare and contrast the experience of reading the original story with viewing the play.
## Performance Task B Rubric

### Play

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>• All of the characters in the cast are listed in the order in which they first appear in the play.</td>
<td>• The script is organized into acts and scenes effectively; the sequence of events is clear.</td>
<td>• Vivid sensory details reveal the setting, characters, and action.</td>
</tr>
<tr>
<td>• The play has a clear beginning, middle, and end.</td>
<td>• Stage directions concisely connect acts and scenes.</td>
<td>• Dialogue is sharp, clear, and actively moves the plot forward.</td>
</tr>
<tr>
<td>• The play’s setting is clearly described.</td>
<td></td>
<td>• Stage directions are clear and direct.</td>
</tr>
<tr>
<td>• Scene changes occur smoothly and at the right time.</td>
<td></td>
<td>• Spelling, capitalization, and punctuation are correct.</td>
</tr>
<tr>
<td>• Descriptive dialogue and details help introduce and develop the conflict, characters, and setting.</td>
<td></td>
<td>• Grammar and usage are correct.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The cast of characters is included but does not list the characters in the order in which they first appear in the play.</td>
</tr>
<tr>
<td>• The play contains a clear beginning, middle, or ending, but not all three.</td>
</tr>
<tr>
<td>• The play has a specific location, but it is not clearly defined.</td>
</tr>
<tr>
<td>• Most, but not all, scene changes occur smoothly and at the right time.</td>
</tr>
<tr>
<td>• Descriptive dialogue and details help tell the story, but main events could be more vividly portrayed.</td>
</tr>
</tbody>
</table>

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<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The cast of characters only includes the main characters in the play.</td>
</tr>
<tr>
<td>• The beginning is a little unclear and is not always focused on the main character or conflict.</td>
</tr>
<tr>
<td>• The setting is described, but details are not relevant.</td>
</tr>
<tr>
<td>• Scene changes are rough or not timed well.</td>
</tr>
<tr>
<td>• Descriptive dialogue and details are missing; main events are inadequately portrayed.</td>
</tr>
</tbody>
</table>

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<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The beginning is completely unclear and is not focused on the main character or conflict.</td>
</tr>
<tr>
<td>• The setting is not described.</td>
</tr>
<tr>
<td>• Scene changes do not occur at the right time.</td>
</tr>
<tr>
<td>• Descriptive details and dialogue are unrelated or missing.</td>
</tr>
</tbody>
</table>

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>• The cast of characters is missing.</td>
</tr>
<tr>
<td>• The beginning does not establish the subject of the story.</td>
</tr>
<tr>
<td>• The play’s setting is not described.</td>
</tr>
<tr>
<td>• Scene changes do not occur at the right time.</td>
</tr>
<tr>
<td>• Descriptive details and dialogue are unrelated or missing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>The character generally lacks act and/or scene organization; too many or too few events confuse the plot.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stage directions are distracting.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Sensory details do not advance the plot.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dialogue is mostly unclear, random, or missing.</td>
</tr>
<tr>
<td></td>
<td>Stage directions are generally unclear.</td>
</tr>
<tr>
<td></td>
<td>Several spelling and capitalization mistakes occur, and punctuation is inconsistent.</td>
</tr>
<tr>
<td></td>
<td>Grammar and usage are incorrect in many places.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Sensory details are rarely or never used.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Dialogue is unclear or missing.</td>
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<tr>
<td></td>
<td>Stage directions are missing.</td>
</tr>
<tr>
<td></td>
<td>Spelling, capitalization, and punctuation are incorrect throughout.</td>
</tr>
<tr>
<td></td>
<td>Grammar and usage errors change the meaning of the writer’s ideas.</td>
</tr>
</tbody>
</table>