

## Grade 8 Playlist: Analyze Effects of Differences in Point of View

*Aligns with CCSS.ELA-LITERACY.RL.8.6:*

- Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

### Welcome

In certain narratives, a reader is allowed to know more than the characters in the story. For example, a reader could know that a villain is hiding behind a door while the protagonist does not. The reader experiences a feeling of suspense as the unknowing protagonist reaches for the doorknob. Authors choose to write scenes like this so that the point of view of the character in the scene is different from the point of view of the reader. This means that the reader's understanding of what is happening is different from the character's understanding of the same situation. When a writer chooses to create differences between the point of view of the reader and that of the characters, he or she withholds information from either the reader or the characters. Often, this difference in information can have a suspenseful or humorous effect.

### Objectives

In this playlist, students will learn how to:

- determine the point of view of the narrator, the reader, and the characters in a passage.
- analyze how the differences between the point of view of a reader and the point of view of a character can create effects like humor or suspense.

### Review

#### Key Terms

- The **point of view** of the narrator is the perspective from which the story is told. Authors can choose to give the narrator a particular point of view in order to create certain effects in the story. The narrator's point of view shapes the reader's point of view because the reader experiences the story through the narrator's description of the events.
- **Dramatic irony** occurs when a writer uses narrative point of view to allow the reader to know crucial pieces of information that the characters do not know. Since the reader has this information and the characters do not, the reader may experience the story as suspenseful or comic as he or she watches the characters act without understanding their own situation.

### Exploring the Standard

The point of view of the narrator is the perspective from which a story is told. A writer may choose from four different types of point of view in order to tell a story: first person, second person, third-person limited, and third-person omniscient.



The following chart identifies the characteristics of each point of view. A narrator can be either *objective*, which means that he or she only relates the facts of an event, or *subjective*, which means that the narrator gives his or her opinion about an event. If a narrator describes how she feels, she is giving a subjective account of the story.

First Person	Second Person	Third-Person Limited	Third-Person Omniscient
<b>Definition:</b> The narrator tells the story as if he or she is part of the story.	<b>Definition:</b> The narrator addresses the audience directly. This point of view is often used in nonfiction instructional texts and is rarely used in fiction texts.	<b>Definition:</b> The narrator tells the story as if he or she is not part of the story and only knows some details of the story, like what the main character thinks.	<b>Definition:</b> The narrator tells the story as if he or she is not part of the story but knows everything about the story. An omniscient narrator knows what every character in the story thinks and feels.
<b>Pronouns used:</b> I, we, us, me, mine, our	<b>Pronouns used:</b> you, your	<b>Pronouns used:</b> he, she, they, them	<b>Pronouns used:</b> he, she, they, them
<b>Relationship to Narrative:</b> The narrator often has a subjective view of the narrative since he or she is involved in the events.	<b>Relationship to Narrative:</b> Since this form is most often used in instructional texts, this narrator is usually objective.	<b>Relationship to Narrative:</b> A third-person limited narrator can be objective or subjective.	<b>Relationship to Narrative:</b> A third-person omniscient narrator can be objective or subjective.

To begin identifying point of view, read the following sentence from “The Emperor’s New Suit” by Hans Christian Andersen.

### Example 1

One day two swindlers came to this city; they made people believe that they were weavers, and declared they could manufacture the finest cloth to be imagined.

Notice that the narrator uses the pronoun *they*. Because only third-person narrators use this pronoun, the reader knows that the narrator of this story has either a third-person limited or a third-person omniscient point of view. Since the narrator seems to know everything that is happening in the story, he or she has the point of view of a third-person omniscient narrator. The narrator of the above sentence tells the reader that the two people who come to town are swindlers. The narrator also tells the reader that the townspeople do not know that these two are swindlers. This means that the narrator knows more about the two visitors than the townspeople know about them.

### Practice!

Use this worksheet to practice identifying the point of view of a narrator:

<http://www.ereadingworksheets.com/point-of-view-worksheets/point-of-view-worksheet-4.htm>



**Watch!**

For more information about how the narrator's point of view shapes the story, watch this video:

[https://www.youtube.com/watch?v=\\_mfmt0jhUMs](https://www.youtube.com/watch?v=_mfmt0jhUMs)

**A Closer Look: Dramatic Irony**

When the reader knows more about a situation than the characters in the situation, the author may be using dramatic irony. Dramatic irony occurs when the reader knows information that is crucial to the story while the characters do not. This allows the reader to anticipate what will happen as the characters act on misinformation or a lack of information. Dramatic irony is often used in situational comedies, or sitcoms, when a misunderstanding leads to conflict. The audience knows that a character is acting on misinformation, but the character only realizes his or her mistake at the end of the episode.

**Watch!**

Watch this video about dramatic irony:

<http://ed.ted.com/lessons/in-on-a-secret-that-s-dramatic-irony-christopher-warner>

**Example 2**

Read this excerpt from “The Emperor’s New Suit” to learn more about point of view and dramatic irony.

<sup>1</sup>Everybody in the whole town talked about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. With a number of courtiers, including the two who had already been there, he went to the two clever swindlers, who now worked as hard as they could, but without using any thread.

<sup>2</sup>“Is it not magnificent?” said the two old statesmen who had been there before. “Your Majesty must admire the colors and the pattern.” And then they pointed to the empty looms, for they imagined the others could see the cloth.

<sup>3</sup>“What is this?” thought the emperor, “I do not see anything at all. That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the most dreadful thing that could happen to me.”

<sup>4</sup>“Really,” he said, turning to the weavers, “your cloth has our most gracious approval;” and nodding contentedly he looked at the empty loom, for he did not like to say that he saw nothing. All his attendants, who were with him, looked and looked, and although they could not see anything more than the others, they said, like the emperor, “It is very beautiful.” And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. “It is magnificent, beautiful, excellent,” one heard them say; everybody seemed to be delighted, and the emperor appointed the two swindlers “Imperial Court weavers.”



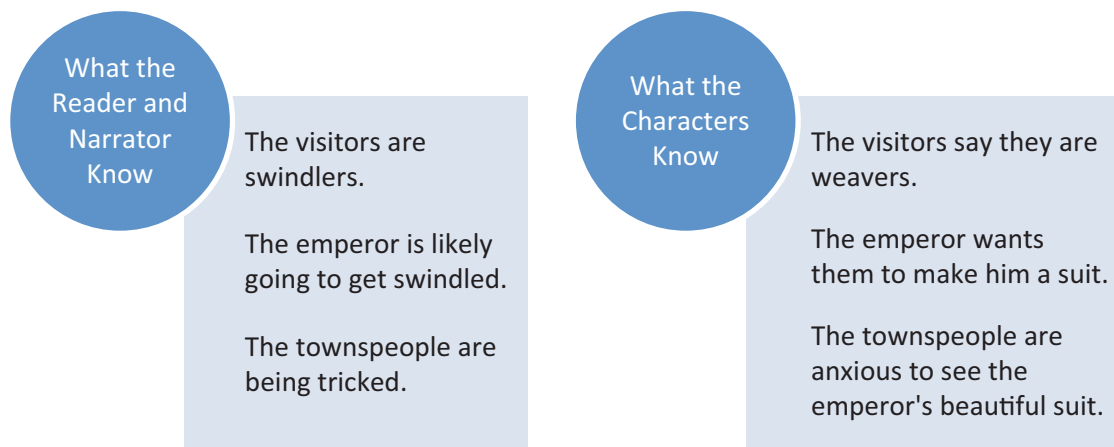
<sup>5</sup>The whole night previous to the day on which the procession was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor's new suit. They pretended to take the cloth from the loom, and worked about in the air with big scissors, and sewed with needles without thread, and said at last: "The emperor's new suit is ready now."

<sup>6</sup>The emperor and all his barons then came to the hall; the swindlers held their arms up as if they held something in their hands and said: "These are the trousers!" "This is the coat!" and "Here is the cloak!" and so on. "They are all as light as a cobweb, and one must feel as if one had nothing at all upon the body; but that is just the beauty of them."

<sup>7</sup>"Indeed!" said all the courtiers; but they could not see anything, for there was nothing to be seen.

In this excerpt, it becomes clear to the reader that the difference in viewpoint between the narrator and the characters is very important. Because the characters do not know that the two visitors are swindlers, they believe the visitors' claims about their weaving abilities. Since the narrator has told the reader that these visitors are not trustworthy, the reader knows something the characters do not know. This difference in points of view allows the readers to enjoy the trick when the two visitors fool the townspeople. This confusion or misunderstanding adds to the comic effect of the story because the reader understands what will happen before it happens. When dramatic irony is used to create a humorous effect, as is the case in "The Emperor's New Suit," the audience or reader knows that the characters are making decisions based on misinformation, and these decisions lead to the characters making funny mistakes.

The following graphic organizer creates a visual that shows how important details add to the dramatic irony of "The Emperor's New Suit." The organizer identifies what the narrator and the reader know versus what the characters know.



Throughout the story, the reader knows that the weavers have not actually made any clothes for the emperor. The characters do not trust their own observations, so they cannot tell if the tailors have made the clothes or not. Thus, the reader can laugh when the baffled townspeople attempt to act as though they do see the emperor's new clothes. The reader knows what the characters do not: Failing to see the clothes is not a sign of stupidity but rather a simple result of the fact that there are no clothes to see!



**Read!**

To understand how dramatic irony is used throughout the story, read all of “The Emperor’s New Suit”:

<http://www.gutenberg.org/files/27200/27200-h/27200-h.htm#emperor>

**Listen!**

To hear “The Emperor’s New Suit” by Hans Christian Andersen, visit the following website:

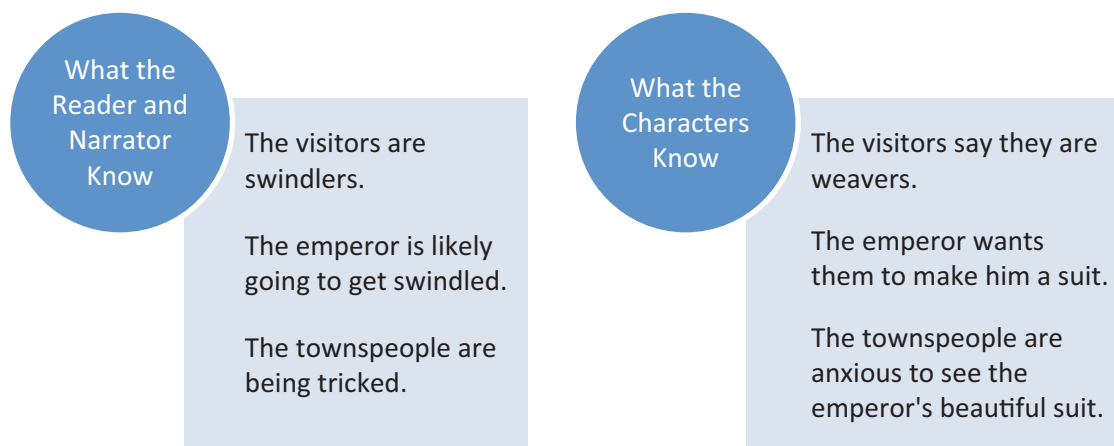
[https://archive.org/details/emperorsnewclothes\\_1311\\_librivox](https://archive.org/details/emperorsnewclothes_1311_librivox)

**Applying the Standard**

Read “The Tell-Tale Heart” by Edgar Allan Poe and determine the point of view of the narrator.

- [http://www.gutenberg.org/files/2148/2148-h/2148-h.htm#link2H\\_4\\_0019](http://www.gutenberg.org/files/2148/2148-h/2148-h.htm#link2H_4_0019)

Then, use the following graphic organizer to make two lists: one for the information the reader and narrator know and one for the information the characters know. Once the lists are completed, notice which differences lead to confusion or misunderstanding for the characters. Pay attention to pieces of information that are crucial for the characters to know in order to avoid an unfortunate situation.



Lastly, answer the following questions: How is this point of view used to create dramatic irony? What is the effect of this dramatic irony? Does it add humor to the story? Does it add suspense?

**Hint!**

Not all narrators are reliable, which means that the reader cannot always trust everything a narrator says. In “The Tell-Tale Heart,” the narrator is unreliable. He insists that he is not mad (mentally unstable), but the reader will understand from his actions that he is indeed mentally unstable. Because the narrator is unreliable, he has a subjective point of view. In this case, the reader knows something that even the narrator does not know.



## Self-Check: RL.8.6

Read the passage. Then answer the questions.

### “The Captain’s Bell”

- 1 The captain’s bell sat on the mantle for as long as Elsa could remember. The brass bell was nicked and notched, but the warm metal gleamed with polish. It sat beside a picture of her grandfather as he stood at the wheel of his ship. He looked over the ocean, on the lookout for any sign of trouble. If you looked closely, you could just see the bell hanging in the background behind her grandfather.
- 2 Elsa loved hearing her grandfather’s sailing stories. As captain of a Navy ship, he’d had all kinds of adventures on the sea. Whenever the crew spotted danger, her grandfather would ring the bell to raise the alarm. The loud *cling-clang* of the bell could be heard over anything, despite its small size. Now it slept on the mantelpiece, its days of adventure long since past.
- 3 One day, she would have a ship of her own, going off on all kinds of adventures. She would stand at the helm of her ship, just like her grandfather, and sail out to discover new lands. She’d have a captain’s bell, too, hanging right beside her as she sailed.
- 4 Until the day she would have a ship of her own, however, Elsa worked in her parents’ shop. She helped her mother with customers and helped her father keep the storeroom tidy. Her favorite job, though, was delivering goods to their customers. She would load up her bicycle and cart with the packages and pretend she was sailing through uncharted waters filled with sharks and treasure. Each stop was a mysterious island, and the townsfolk were fellow sailors on the open sea. Elsa always shouted out greetings as she navigated the sleepy streets of the town.
- 5 As a future captain, Elsa understood the importance of being reliable in all kinds of weather. So, when severe thunderstorms hit their small town, Elsa knew she still needed to go out and make deliveries. It was up to her to get the groceries and supplies to their customers. They were counting on her! Besides, the storm had more or less dissolved into rain, and what kind of sailor would she be if she didn’t want to get wet? So, she bundled up, covered the packages with a waterproof tarp, and headed out into the rain.
- 6 The streets were empty, the townsfolk staying inside out of the rain and the wind. At each stop, she had to shout over the constant whistle of the stormy gales. The baker met her at the door and thanked her as she handed him the bags of sugar he had ordered.
- 7 “You’d best get home, Elsa!” he said. “It looks like the storm is ready for round two. You be safe and go home quick as you can!”
- 8 “I will!” promised Elsa, who was already on her bicycle. This was her last stop, and she blew out a sigh of relief. A good captain always knew when the ship needed to tack down and take shelter. She decided to take a shortcut through the apple orchard so she could stow her cart in the barn. She’d get it tomorrow, when the rain had stopped. Elsa turned her bicycle toward the quieter part of town and pedaled for all she was worth.



- 9 The rain started coming down harder, and the wind picked up once again. Still, Elsa pumped her legs harder, going as fast as she could in the blinding weather. A fog had started up, forcing her to slow her progress to what felt like a crawl. As she neared the barn, the fog grew worse, but there was something odd about it. It almost smelled like—smoke!
- 10 Elsa screeched her bicycle to a halt in front of the old building. Sure enough, black smoke poured out of the loft windows. The old barn was used to store hay, which meant it wouldn't take much to set the whole building alight. Elsa tried to see if any of the trees had also caught fire but couldn't see beyond the smoke and the rain.
- 11 It must have been hit by lightning during the storm, Elsa thought. I've got to get some help! As she tried to think of what to do, she unhitched her cart and pulled the tarp over it. She'd travel faster without the extra weight. But how could she gather enough people in time? With all the wind, she'd have to knock on each person's door. By the time she had alerted enough people, who knew how far the fire would spread.
- 12 A loud CLANG! interrupted her thoughts. She turned to see part of the old weather vane sliding down the roof sheeting. The metal must have made the noise when it hit the metal of the roof, cutting through the howling wind. Then, in a flash, she knew what she could do.
- 13 Elsa's mother was still hard at work when Elsa threw open the door.
- 14 "Elsa, what on Earth—?" her mother started to ask, but Elsa was already heading out the door. Her grandfather's bell was tucked under one arm.
- 15 "The old hay barn caught on fire!" Elsa shouted as she hopped on her bicycle again.
- 16 She flew through the streets like never before, her coat billowing out behind. She didn't stop until she reached the town square, and then she uncovered her grandfather's bell. Holding it above her head, she began to ring it as hard as she could.
- 17 Lights appeared along the street as people opened their windows and doors to see what the matter was. When she had their attention, Elsa stopped ringing the bell, panting.
- 18 "The barn's on fire! We need everyone to help put it out!" she cried.
- 19 Ten minutes later, the entire town was at the old hay barn with buckets and shovels. It took more than an hour, but they managed to get the fire under control. The townsfolk cheered, clapping Elsa on the shoulder. She grinned, and held up the bell.
- 20 "I was only doing what any good captain would do," she said.



1. How does the difference between Elsa's point of view and that of the baker demonstrate Elsa's determination?
  - A. The baker has confidence in Elsa, but Elsa doubts herself.
  - B. Elsa fears storms, but the baker reassures her of their insignificance.
  - C. Elsa is thankful for the baker's kindness, but the baker lacks appreciation for Elsa.
  - D. The baker is worried about Elsa's safety, but Elsa is concerned with the safety of others.
2. What makes the scene with Elsa rushing back in the house to grab the bell humorous for the audience?
  - A. The readers know that Elsa is looking for adventure, but the mother is clueless.
  - B. The readers know that Elsa is going to get the bell, but the townspeople don't yet know.
  - C. The readers have learned to trust Elsa and her instincts, but her mother doesn't trust her.
  - D. The readers know that Elsa is doing something important, but the mother doesn't understand what's happening.

3. Reread the following excerpt from the passage:

"Elsa screeched her bicycle to a halt in front of the old building. Sure enough, black smoke poured out of the loft windows. The old barn was used to store hay, which meant it wouldn't take much to set the whole building alight. Elsa tried to see if any of the trees had also caught fire but couldn't see beyond the smoke and the rain."

How does this excerpt build suspense?

- A. Readers know what will happen in the story, but Elsa does not.
- B. Elsa knows what will happen, but she withholds information from readers.
- C. Elsa's ability to see what is happening around her becomes limited, and so does readers'.
- D. The storm gives Elsa a perspective that she doesn't normally have, and she shares that with readers.

Read the passage. Then answer the questions.

Excerpt from *Cyrano de Bergerac*  
Edmond Rostand

*Cyrano de Bergerac is a skilled poet and soldier who lives in Paris in the 17th century. Cyrano is in love with a beautiful woman named Roxane, but he is too insecure about his large nose to tell her his feelings. Instead, Cyrano agrees to help a fellow soldier named Christian woo Roxane. Christian is handsome but unpoetic, so Cyrano writes love letters for him to send to Roxane. At this point in the story, Christian decides to speak to Roxane without Cyrano's help.*





**Scene 3.IV.**

Cyrano, Christian.

CYRANO:

1 I know all that is needful. Here's occasion  
For you to deck yourself with glory. Come,  
Lose no time; put away those sulky looks,  
Come to your house with me, I'll teach you. . .

CHRISTIAN:

2 No!

CYRANO:

3 Why?

CHRISTIAN:

4 I will wait for Roxane here.

CYRANO:

5 How? Crazy?  
Come quick with me and learn. . .

CHRISTIAN:

6 No, no! I say.  
I am weary of these borrowed letters,  
--Borrowed love-makings! Thus to act a part,  
And tremble all the time!--'Twas well enough  
At the beginning!--Now I know she loves!  
I fear no longer!--I will speak myself.

CYRANO:

7 Mercy!

CHRISTIAN:

8 And how know you I cannot speak?--  
I am not such a fool when all is said!  
I've by your lessons profited. You'll see



I shall know how to speak alone! The devil!  
I know at least to clasp her in my arms!  
(Seeing Roxane come out from Clomire's house):  
--It is she! Cyrano, no!--Leave me not!

CYRANO (bowing):

9 Speak for yourself, my friend, and take your chance.

(He disappears behind the garden wall.)

### Scene 3. V.

Christian, Roxane, the duenna.

ROXANE (coming out of Clomire's house, with a company of friends, whom she leaves. Bows and good-byes):

1 Barthenoide!--Alcandre!--Gremione!--

THE DUENNA (bitterly disappointed):

2 We've missed the speech upon the Tender Passion!

(Goes into Roxane's house.)

ROXANE (still bowing):

3 Urimedonte--adieu!

(All bow to Roxane and to each other, and then separate, going up different streets. Roxane suddenly seeing Christian):

4 You!

(She goes to him):  
Evening falls.

5 Let's sit. Speak on. I listen.

CHRISTIAN (sits by her on the bench. A silence):

6 Oh! I love you!

ROXANE (shutting her eyes):

7 Ay, speak to me of love.

CHRISTIAN:

8 I love thee!



ROXANE:

9        That's  
          The theme! But vary it.

CHRISTIAN:

10      I. . .

ROXANE:

11      Vary it!

CHRISTIAN:

12      I love you so!

ROXANE:

13      Oh! without doubt!--and then?. . .

CHRISTIAN:

14      And then--I should be--oh!--so glad--so glad  
          If you would love me!--Roxane, tell me so!

ROXANE (with a little grimace):

15      I hoped for cream,--you give me gruel! Say  
          How love possesses you?

CHRISTIAN:

16      Oh utterly!

ROXANE:

17      Come, come!. . .unknot those tangled sentiments!

CHRISTIAN:

18      Your throat I'd kiss it!

ROXANE:

19      Christian!

CHRISTIAN:

20      I love thee!



ROXANE (half-rising):

21 Again!

CHRISTIAN (eagerly, detaining her):

22 No, no! I love thee not!

ROXANE (reseating herself):

23 'Tis well!

CHRISTIAN:

24 But I adore thee!

ROXANE (rising, and going further off):

25 Oh!

CHRISTIAN:

26 I am grown stupid!

ROXANE (dryly):

27 And that displeases me, almost as much  
As 'twould displease me if you grew ill-favored.

CHRISTIAN:

28 But. . .

ROXANE:

29 Rally your poor eloquence that's flown!

CHRISTIAN:

30 I. . .

ROXANE:

31 Yes, you love me, that I know. Adieu.  
(She goes toward her house.)

CHRISTIAN:

32 Oh, go not yet! I'd tell you--



ROXANE (opening the door):

33      You adore me?  
         I've heard it very oft. No!--Go away!

CHRISTIAN:

34      But I would fain. . .  
         (She shuts the door in his face.)

CYRANO (who has re-entered unseen):

35      I' faith! It is successful!

### Scene 3. VI.

1      Christian, Cyrano, two pages.

CHRISTIAN:

2      Come to my aid!

CYRANO:

3      Not I!

CHRISTIAN:

4      But I shall die,  
         Unless at once I win back her fair favor.

CYRANO:

5      And how can I, at once, i' th' devil's name,  
         Lesson you in. . .

CHRISTIAN (seizing his arm):

6      Oh, she is there!  
         (The window of the balcony is now lighted up.)

CYRANO (moved):

7      Her window!

CHRISTIAN:

8      Oh! I shall die!



CYRANO:

9        Speak lower!

CHRISTIAN (in a whisper):

10       I shall die!

CYRANO:

11       The night is dark. . .

CHRISTIAN:

12       Well!

CYRANO:

13       All can be repaired.  
          Although you merit not. Stand there, poor wretch!  
          Fronting the balcony! I'll go beneath  
          And prompt your words to you. . .

CHRISTIAN:

14       But. . .

CYRANO:

15       Hold your tongue!

THE PAGES (reappearing at back--to Cyrano):

16       Ho!

CYRANO:

17       Hush!  
          (He signs to them to speak softly.)

FIRST PAGE (in a low voice):

18       We've played the serenade you bade  
          To Montfleury!



CYRANO (quickly, in a low voice):

- 19      Go! lurk in ambush there,  
          One at this street corner, and one at that;  
          And if a passer-by should here intrude,  
          Play you a tune!

SECOND PAGE:

- 20      What tune, Sir Gassendist?

CYRANO:

- 21      Gay, if a woman comes,--for a man, sad!  
          (The pages disappear, one at each street corner. To Christian):  
          Call her!

CHRISTIAN:

- 22      Roxane!

CYRANO (picking up stones and throwing them at the window):

- 23      Some pebbles! wait awhile!

ROXANE (half-opening the casement):

- 24      Who calls me?

CHRISTIAN:

- 25      I!

ROXANE:

- 26      Who's that?

CHRISTIAN:

- 27      Christian!

ROXANE (disdainfully):

- 28      Oh! You?

CHRISTIAN:

- 29      I would speak with you.



CYRANO (under the balcony--to Christian):

30      Good. Speak soft and low.

ROXANE:

31      No, you speak stupidly!

CHRISTIAN:

32      Oh, pity me!

ROXANE:

33      No! you love me no more!

CHRISTIAN (prompted by Cyrano):

34      You say--Great Heaven!  
         I love no more?--when--I--love more and more!

ROXANE (who was about to shut the casement, pausing):

35      Hold! 'tis a trifle better! ay, a trifle!

CHRISTIAN (same play):

36      Love grew apace, rocked by the anxious beating. . .  
         Of this poor heart, which the cruel wanton boy. . .  
         Took for a cradle!

ROXANE (coming out on to the balcony):

37      That is better! But  
         An if you deem that Cupid be so cruel  
         You should have stifled baby-love in's cradle!

CHRISTIAN (same play):

38      Ah, Madame, I assayed, but all in vain  
         This. . .new-born babe is a young. . .Hercules!

ROXANE:

39      Still better!

CHRISTIAN (same play):

40      Thus he strangled in my heart  
         The. . .serpents twain, of. . .Pride. . .and Doubt!





ROXANE (leaning over the balcony):

- 41 Well said!  
--But why so faltering? Has mental palsy  
Seized on your faculty imaginative?

CYRANO (drawing Christian under the balcony, and slipping into his place):

- 42 Give place! This waxes critical!. . .

ROXANE:

- 43 To-day. . .  
Your words are hesitating.

CYRANO (imitating Christian--in a whisper):

- 44 Night has come. . .  
In the dusk they grope their way to find your ear.

ROXANE:

- 45 But my words find no such impediment.

CYRANO:

- 46 They find their way at once? Small wonder that!  
For 'tis within my heart they find their home;  
Bethink how large my heart, how small your ear!  
And,--from fair heights descending, words fall fast,  
But mine must mount, Madame, and that takes time!

ROXANE:

- 47 Meseems that your last words have learned to climb.

CYRANO:

- 48 With practice such gymnastic grows less hard!

ROXANE:

- 49 In truth, I seem to speak from distant heights!

CYRANO:

- 50 True, far above; at such a height 'twere death  
If a hard word from you fell on my heart.



ROXANE (moving):

51 I will come down. . .

CYRANO (hastily):

52 No!

ROXANE (showing him the bench under the balcony):

53 Mount then on the bench!

CYRANO (starting back alarmed):

54 No!

ROXANE:

55 How, you will not?

CYRANO (more and more moved):

56 Stay awhile! 'Tis sweet,. . .  
The rare occasion, when our hearts can speak  
Our selves unseen, unseeing!

ROXANE:

57 Why—unseen?

CYRANO:

58 Ay, it is sweet! Half hidden,--half revealed--  
You see the dark folds of my shrouding cloak,  
And I, the glimmering whiteness of your dress:  
I but a shadow--you a radiance fair!  
Know you what such a moment holds for me?  
If ever I were eloquent. . .

ROXANE:

59 You were!

CYRANO:

60 Yet never till to-night my speech has sprung  
Straight from my heart as now it springs.



ROXANE:

61      Why not?

CYRANO:

62      Till now I spoke haphazard. . .

ROXANE:

63      What?

CYRANO:

64      Your eyes  
         Have beams that turn men dizzy!--But to-night  
         Methinks I shall find speech for the first time!

ROXANE:

65      'Tis true, your voice rings with a tone that's new.

CYRANO (coming nearer, passionately):

66      Ay, a new tone! In the tender, sheltering dusk  
         I dare to be myself for once,--at last!  
         (He stops, falters):  
         What say I? I know not!--Oh, pardon me--  
         It thrills me,--'tis so sweet, so novel. . .

ROXANE:

67      How?  
         So novel?

CYRANO (off his balance, trying to find the thread of his sentence):

68      Ay,--to be at last sincere;  
         Till now, my chilled heart, fearing to be mocked. . .

ROXANE:

69      Mocked, and for what?



CYRANO:

- 70     For its mad beating!--Ay,  
       My heart has clothed itself with witty words,  
       To shroud itself from curious eyes:--impelled  
       At times to aim at a star, I stay my hand,  
       And, fearing ridicule,--cull a wild flower!

ROXANE:

- 71     A wild flower's sweet.

CYRANO:

- 72     Ay, but to-night--the star!

ROXANE:

- 73     Oh! never have you spoken thus before!

4. Which of the following correctly complete each sentence? Fill in the blanks with the correct answer choice from those provided in parentheses.

The passage contains dramatic irony when \_\_\_\_\_ ( Roxane falls in love with Christian, Roxane realizes Christian is handsome, Roxane does not recognize Christian on the street, Roxane is disappointed that Christian is not poetic) .

This is an example of dramatic irony because the audience knows that \_\_\_\_\_  
(Christian is studying poetry, Christian does not love Roxane, Christian is hiding his appearance, Christian did not write the letters).

5. Which statements indicate the dramatic irony in the passage by identifying what Roxane believes and what the audience knows?
- A. Christian loves Roxane.
  - B. Christian wants to be wealthy.
  - C. Christian is outside Roxane's window.
  - D. Roxane is attracted to Cyrano.
  - E. Roxane is unhappy with Cyrano.
  - F. Roxane is speaking with Cyrano.

