

Unit 7

The Importance of Being Earnest

by Oscar Wilde

Activity Book



GRADE 8 Core Knowledge Language Arts®

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Activity Book

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Unit 7

The Importance of Being Earnest

by Oscar Wilde

Activity Book

This Activity Book contains activity pages that accompany the lessons from the Unit 7 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 3, the first will be numbered 3.1 and the second 3.2. The Activity Book is a student component, which means each student should have an Activity Book.

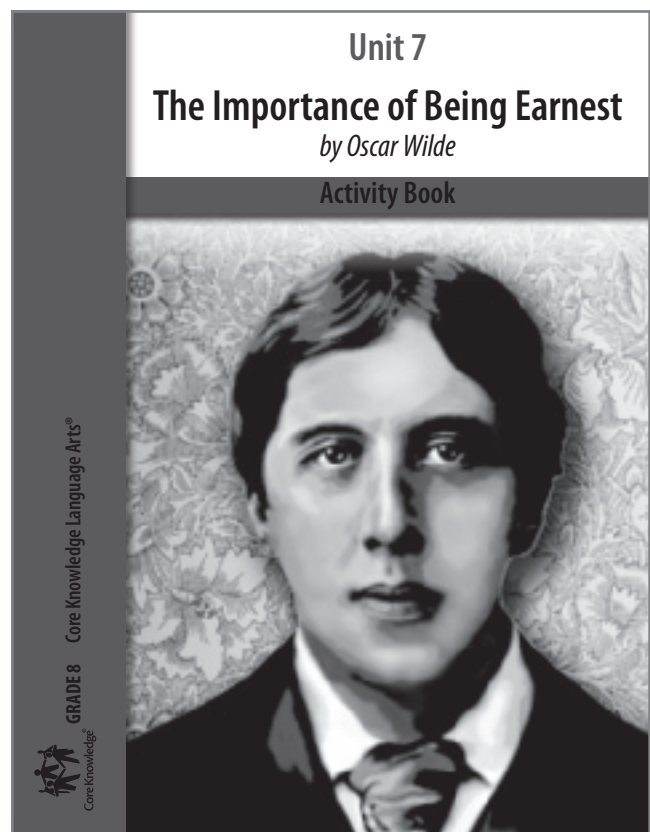
Letter to Family

Unit 7

Our class will begin a unit in language arts/English in which students will read an abridged version of Oscar Wilde's 1895 play *The Importance of Being Earnest*. Oscar Wilde was one of the most successful playwrights of the late nineteenth-century Victorian Era in London—a time when Great Britain was one of the world's most important nations and a time when many long-standing social conventions were experiencing change. Many of Wilde's plays continue to be performed today, particularly *The Importance of Being Earnest*.

The Importance of Being Earnest is a comedy about social class, gender roles, mistaken identities, love and marriage, and identity. The play focuses on the lives of two wealthy gentlemen who create double lives for themselves to avoid certain social obligations. Wilde's play encourages audiences to think about a wide range of issues, particularly ideas surrounding wealth and privilege, duty and obligation, respectability, and personal identity. By poking fun at Victorian society, Wilde exposes its weaknesses.

Students will not only enjoy the play's clever humor and wordplay but also critically consider how the rules of society create—and constrain—one's sense of self. Students will explore and analyze *The Importance of Being Earnest* as an example of dramatic writing, examining the text's use of characterization, themes, and wit.



The Importance of Being Earnest deals with some issues that students may find challenging or unpleasant—particularly the treatment of women and people of lower social classes. These issues will be addressed sensitively when they occur in the text, and guidance has been provided to teachers on how to handle these issues.

If you have any questions or concerns, please do not hesitate to contact me.

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 22–49)

Answer the following questions in complete sentences.

1. How does the text in the prologue help introduce the setting of the play?

2. What themes and what attitude are suggested in the prologue? Explain.

3. Algernon's dialogue immediately gives us a peek into his character. What do his comments on pages 30–34 tell us about him? Explain.

4. How does Wilde use Lane's comments at the bottom of page 32 to mock Victorian attitudes toward marriage?

NAME: _____

DATE: _____

5. Oscar Wilde subtitled the play as “A Trivial Comedy for Serious People.” *Trivial* means of little value or importance. From what you’ve read so far, do you think the play will be trivial? Explain.

6. How does Jack immediately begin to reveal his character in the dialogue on page 36?

7. How are romance and marriage discussed in this section in a way that reveals the social norms of the time and place?

8. What can already be guessed about Aunt Augusta's views of romance and marriage? Explain.

NAME: _____

DATE: _____

9. Jack and Algernon have an exchange about eating the cucumber sandwiches at the top of page 42, a discussion started on the previous page. While the content of their exchange is over something trivial, what ideas are suggested in how they talk to each other?

10. Algernon says to Jack, as Jack eats up the bread and butter sandwiches, “Well, my dear fellow, you need not eat as if you were going to eat it all. You behave as if you were married to her already.” What is Algernon suggesting about romance and marriage in this statement?

11. Jack has a rather lengthy protest when Algernon says he should “clear up the whole question of Cecily.” Jack protests that he doesn’t know anyone named Cecily. Do you think we should believe him?

12. How does Jack respond when Algernon reveals that he has Jack’s lost cigarette case? Why does Algernon say the cigarette case does not belong to Jack?

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 50–74)

Answer the following questions in complete sentences.

1. Explain why Jack goes by the name Ernest in the city.

2. At the bottom of page 52, Jack says that Algernon is talking like a dentist, which “produces a false impression.” Algernon answers that is what dentists do. What kind of joke is Oscar Wilde making here? Does Wilde make a similar joke earlier on page 52?

3. Jack seems to take his responsibility toward Cecily very seriously. Yet he expresses feeling so stifled by it that he pretends to be someone else to escape and have fun once in a while. What kind of culture is Oscar Wilde starting to reveal?

4. Right after Jack explains who he really is in relation to Cecily and also admits to being Ernest, he says he has told Algernon “the whole truth pure and simple.” Does Jack consider his double life a contradiction to the “whole truth pure and simple” he says he is telling?

NAME: _____

DATE: _____

5. Jack and Algernon have a conversation on page 60 about a meal that evening. What does Algernon say about “dining” with “one’s own relations”? What does this comment tell you about Algernon’s character?

6. Jack says he is “not a Bunburyist at all.” Is he? What is a Bunburyist?

7. How would you characterize Jack’s comments about marriage on page 62? Do they differ from Algernon’s? Which man has the most “Victorian” view of marriage?

8. When we first meet Lady Bracknell, what is the first thing she asks her nephew, Algernon? What does this tell us about both people?

9. Algernon, upon seeing Gwendolen, says, “Dear me, you are smart!” She responds, “I am always smart!” Why might Wilde have chosen the word *smart* rather than *stylish* or *fashionable*?

10. Algernon reacts as if in horror that there are no cucumber sandwiches for his aunt. Why does he do this? What does this reveal about his character?

NAME: _____

DATE: _____

11. Lady Bracknell has quite a lot to say about Mr. Bunbury at the end of page 70 through the top of page 72. What is her main concern regarding this ill man? What does this tell us about her character?

12. Why is Lady Bracknell's speech about Mr. Bunbury so funny?

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 74–112)

Answer the following questions in complete sentences.

1. Gwendolen says that she has always wanted to marry a man named Ernest and insists that she will settle for no other. She also says that she is passionately in love with Jack. How is this an example of dramatic irony? How does the difference in the perspectives of Gwendolen and the audience create humor?

2. What are some ways Wilde indicates that Gwendolen is vain and thinks highly of herself?

3. What is the main reason Gwendolen is attracted to Jack/Ernest? How does this help develop some of the play's themes?

4. Gwendolen says that men, like her brother Gerald, often “propose for practice.” What point is Wilde making about marriage here?

NAME: _____

DATE: _____

5. Find some examples in the text that develop the themes of identity, social roles, and respectability.

6. Contrast Lady Bracknell's view of a good husband with Gwendolen's. Do either seem likely to produce a good, satisfying marriage? Explain.

7. Algernon says that he loves hearing his relations abused. Would a “proper” Victorian feel this way? Explain.

8. Analyze some ways the theme of truth/deception is developed in this section.

9. Why do you think Jack tells Algernon that he will make sure Algernon never meets Cecily? How might this be related to the theme of respectability?

NAME: _____

DATE: _____

10. At the bottom of page 110, Jack tells Algernon that his friend Bunbury might get him into serious trouble one day. Is this comment related to one of the play's themes? How might this be an example of foreshadowing?

DATE: _____

Writing Prompt 2 for *The Importance of Being Earnest*

Something that is witty involves clever verbal humor; something that is funny causes laughter or amusement. A witty remark may not cause laughter; a funny remark or situation usually does. In the space below, explain if you think The Importance of Being Earnest is witty, funny, both, or neither. Explain your answer.

[illegible]

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 114–162)

Answer the following questions in complete sentences.

1. What is amusing about Cecily's first comment on page 122? What kind of literary device is Wilde using here?

2. A *double entendre* is a word or phrase that is open to two interpretations, one of which is usually somewhat risqué. Find an example of a double entendre spoken by Mr. Chasuble on page 130. What does this tell us about him?

3. Find at least one example of dramatic irony in the opening pages of Act Two.

4. Do you believe Cecily is really frightened by the prospect of meeting Ernest? Why or why not?

5. Why does Cecily think it is “quixotic” of Algernon/Ernest to try to reform? What kind of literary device is this?

NAME: _____

DATE: _____

6. How might Miss Prism's comment at the bottom of page 146 be an example of foreshadowing?

7. Why is it humorously ironic for Jack to call Algernon a liar?

8. Algernon says, “My duty as a gentleman has never interfered with my pleasures in the smallest degree.” Why might a Victorian audience in particular have found this line funny?

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 162–210)

Answer the following questions in complete sentences.

1. At the end of page 166, there's a sudden change in Algernon's plans. What just happened?

2. Algernon just basically invited himself to stay, and the butler seems to have let him. Is that what happened, or was it something else?

3. Cecily says she fell in love with Ernest, sight unseen, on what basis?

4. Cecily is talking nonsense about her engagement to Algernon, but he goes along with it. Why?

5. Do Cecily and Algernon seem to understand more might be needed in a marriage than only being in love?

NAME: _____

DATE: _____

6. Upon meeting Cecily, Gwendolen says, “Something tells me that we are going to be great friends. I like you already more than I can say. My first impressions of people are never wrong.” How does her dialogue reflect the customs and manners of the time?

7. Gwendolen makes the statement about how much she already likes Cecily after Cecily says, “I suppose [you are] one of the many good elderly women who are associated with Uncle Jack in some of his philanthropic work in London.” Why would she say this?

8. How does Gwendolen initially react when she learns that Cecily has no mother and Jack has never mentioned having a young, pretty ward?

9. How does the dialogue between Gwendolen and Cecily reflect the setting and manners of upper-class Victorian society?

10. Trading witty insults has become insufficient for both Cecily and Gwendolen by page 190. Who is the first to break the standoff with an action?

11. What two actions together finally cause Gwendolen to suggest that Cecily “may go too far” and distress Gwendolen’s supposed “gentleness” of disposition?

NAME: _____

DATE: _____

12. What is the first thing Gwendolen and Cecily do when they find out they have been deceived by Algernon and Jack?

13. Jack is the first of the two men forced to confess that he invented a brother named Ernest. Does he seem truly remorseful? Compare his behavior to Algernon's.

14. Jack and Algernon basically have the same problem. How are they handling it so far?

TAKE-HOME

[illegible]

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 212–230)

Answer the following questions in complete sentences.

1. Find a pun on page 213.

2. Do Cecily and Gwendolen seem truly upset with Jack and Algernon? Explain.

3. What do the young women mean when they say Jack and Algernon's names are a barrier to their being married?

4. How might Jack and Algernon's use of the phrase "I am" foreshadow their futures with Gwendolen and Cecily?

5. What is ironic about Gwendolen's comment at the top of page 220?

NAME: _____

DATE: _____

6. What are the two couples doing when Lady Bracknell arrives? How might this foreshadow the end of the play?

7. On page 222, Lady Bracknell refuses to consent to Jack and Gwendolen's marriage, saying, "On this point, as indeed on all points, I am firm." Is she indeed as "firm" as she claims? Explain.

8. Why does Jack tell Lady Bracknell about Cecily’s background in a “cold” voice? Why is her background so important? How might this help set up the ending of the play?

9. Do you think Wilde agrees with Lady Bracknell’s observation about society at the bottom of page 230? Why or why not?

DATE: _____

Writing Prompt 5 for *The Importance of Being Earnest*

Who do you think has the more realistic view of marriage: Jack or Algernon? Explain.

[illegible]

NAME: _____

DATE: _____

Guided Questions for *The Importance of Being Earnest* (pages 232–260)

Answer the following questions in complete sentences.

1. What does Jack reveal about Cecily that creates a potential problem regarding her marriage to Algernon?

2. Why does Lady Bracknell react with alarm when Dr. Chasuble tells her that both Jack and Algernon want to be baptized? How do multiple perspectives and dramatic irony make her reaction funny?

3. Summarize the events that Lady Bracknell and Miss Prism discuss on pages 244–246.

4. What does the audience know about Jack and a handbag and a three-volume novel that the other characters present don't know?

5. As soon as Miss Prism admits she left a baby boy in a handbag at Victoria Station (the Brighton line), Jack runs off "to [his] room for a moment." What's that all about?

NAME: _____

DATE: _____

6. Jack warmly embraces Miss Prism as his mother. How does she react?

7. How do Jack's comments at the bottom of page 252 relate back to themes Wilde has put forth throughout the play, especially the theme of identity?

8. What was Jack's given name at birth?

9. Why was Algernon never on speaking terms with his own father? How is this a pun?

10. Interpret the play's concluding line.

11. Do you think Wilde achieved his goal of writing a trivial play for serious people?

TAKE-HOME

[illegible]

NAME: _____

DATE: _____

Performances of *The Importance of Being Earnest*

Answer the following questions to help you analyze the staged performances of scenes from The Importance of Being Earnest.

1. How do the actors use movement and gesture to bring their lines to life?

2. How do the actors vary the tone of their voices or their way of speaking to emphasize some aspect of their character?

3. How are costuming and lighting used to affect the mood of the scene?

4. Which different stage techniques does the performance use to explore the play's themes? Consider techniques such as casting, costuming, accent, and set dressing.

5. Is the characterization of the characters clearer in the performed or written version? Explain.

[illegible]

NAME: _____

DATE: _____

Discussion and Wrap-Up

Pick from one of the following prompts to compare and contrast the scene you watched to the text in *The Importance of Being Earnest*:

- Pick one of the characters in the scene. Describe ways in which their presentation in the performance differs from the way they are described on the page, and describe ways in which they are the same. Think about elements like language, dialogue, movement, and costuming, and explain your answer with reference to examples from the text and the performance.

OR

- Identify the mood of the scene in the text and the performance. Describe ways in which the mood of the performance differs from the way it is described or suggested on the page, and describe ways in which it is the same. Think about elements like lighting, staging, costuming, and setting, and explain your answer with reference to examples from the text and the performance.

[illegible]

NAME: _____

DATE: _____

Grammar: Mood and Voice

Identify the underlined verb or verbs in the sentences below as indicative or present subjunctive. Then write in the blank space that follows I (indicative) or PS (present subjunctive).

1. My best friend attends a private school in the city. _____
2. My best friend's mother insists he attend a private school in the city. _____
3. Our teacher requires that we be on time to class. _____
4. The Buckingham twins are always punctual at meetings. _____
5. I suggest you go and apologize to your younger sister. _____
6. If you have a conscience, you will avoid such behavior in the future. _____

Each pair of sentences below contains one in the active voice and one in the passive voice. Put a check mark after the one in the voice that best fits the idea expressed.

7. Biscuits are best made using fresh ingredients. _____

People make biscuits best using fresh ingredients. _____

8. The tree made a thump as it struck the ground. _____

The sound of a thump was made by the tree striking the ground. _____

9. Joshua brought his lunch with him to school. _____

Joshua's lunch was brought by him to school. _____

10. They apologized to the teacher. _____

An apology was made by them to the teacher. _____

11. A good time was had by everyone at the party. _____

Everyone had a good time at the party. _____

12. Emmet is supported by his parents, his teachers, and his community. _____

Emmet's parents support him, his teachers support him, and his community supports him. _____

Write a Short Play: Creating a Comedy

Use the chart to brainstorm a comedic situation and ways to use literary devices to create or heighten the humor of the situation.

Overview of Comedic Situation:	
Device	My Idea
Dramatic Irony and Misunderstanding	
Flashback	
Foreshadowing	
Parody or Satire	

NAME: _____

DATE: _____

Morphology: Word Roots *satis*, *sophos*, *sonus*, and *caput*

Fill in the blanks from the list of words using your knowledge of word roots and context clues.

sophisticated	insatiable	philosophy	saturated
satisfactory	hypersonic	capitol	sophomoric
resounding	sonnet	decapitated	capsize

1. Another name for Washington Irving's headless horseman might be "the _____ equestrian."
2. The word _____ contains the same root found in the word *moron* and could be used to describe a wise fool.
3. My puppy's curiosity about the world is _____; she has to look into every corner.
4. _____ aircraft can fly faster than the speed of sound.
5. A _____ performance is good enough but not extraordinary.
6. The rhyme and rhythm of a _____ give it a pleasing sound to the ear.
7. When a ship _____, it goes topsy-turvy in the water.
8. After an hour in the rain, my coat was _____ with water.
9. The _____ machinery inside the capsule suggested it had been created by a technologically advanced civilization.

sophisticated	insatiable	philosophy	saturated
satisfactory	hypersonic	capitol	sophomoric
resounding	sonnet	decapitated	capsize

10. _____ is the love and study of wisdom.
11. After their win, the team enjoyed the _____ cheers of their fans.
12. A _____ is the building where the heads of a state or national government meet.

NAME: _____

6.2

ACTIVITY PAGE

DATE: _____

Write a Short Play: Plan

Use the graphic organizer to plan your play.

Title:		
Beginning		
Characters	Setting	Problem/Conflict
How does the beginning of the play create humor or set up later humor?		
Staging Ideas		
Middle		
Events How do the events complicate matters in a way that is humorous? How do they build to a climax?		
Turning Point/Climax:		
Staging Ideas		
End		
Resolution How is the problem/conflict resolved?	Theme Does your play suggest anything about life or what it means to be human?	
Staging Ideas		

NAME: _____

DATE: _____

Grammar: Mood and Voice

For each sentence below, fill in the blank with the correct form (present indicative or present subjunctive) of the verb given at the end of the sentence.

1. My next-door neighbor suggested I _____ on the alert for burglars. (to be)
2. You know that she _____ a good friend to you. (to be)
3. The teacher requested that he _____ quieter in the hallway. (to be)
4. I know for a fact that he _____ his best at baseball. (to try)
5. The cat demands that her owner _____ her behind the ears. (to scratch)
6. The mom requested that her children _____ given additional time on the test. (to be)

Rewrite each sentence below to change it from passive voice to active voice or vice versa. Make any other necessary changes in the wording. (If a subject is suggested after the sentence, use it in your new sentence.)

7. You make wintergreen by mixing acetic acid and ethyl alcohol.

8. A lot of errors were made during our last extramural game. (Hint: The errors were made by our team.)

9. Among her other achievements, someone gave Susan a civic leadership award.

10. First, a cup of flour was measured and poured into a bowl. (Hint: We did that, because we were making a cake.)

11. Something easily triggers migraine headaches.

12. Someone means pizza to be enjoyed hot and bubbling.

NAME: _____

DATE: _____

Draft: Practice Using Comedic Elements

Use the prompts to write an original and funny example of each element listed.

Element	Example
dramatic irony	The audience knows . . . but the character does not, so the character . . .
flashback	In the middle of . . . a character recalls . . .
foreshadowing	At the beginning of the play, . . . Later this is important because . . .
satire	A play exaggerates . . . to mock or ridicule . . .
parody	A play mimics . . . to poke fun at . . .

NAME: _____

DATE: _____

Write a Short Play Draft

Use these pages to begin drafting your short play.

Cast of Characters

Add act and scene numbers.

Add brief stage directions to make the setting and characters present on stage clear. Then begin the scene.

- Continue your play on these pages. Begin each new scene with:**
- **the act (if you are using acts) and scene numbers, and**
 - **a brief description of the setting and who is on stage.**

[illegible]

DATE: _____

ACTIVITY PAGE

[illegible]

[illegible]

DATE: _____

ACTIVITY PAGE

[illegible]

[illegible]

NAME: _____

7.1

TAKE-HOME

DATE: _____

Morphology: Word Roots *satis*, *sophos*, *sonus*, and *caput*

Fill in the blanks from the list of words using your knowledge of word roots and context clues.

satiate	philosophy	saturation	resonate
sophisticated	sonar	sophistry	unsatisfactory
sonorous	capitulate	recap	capstone

1. Philanthropy is a love of humankind, and _____ is a love of wisdom.
2. Someone who is wise to the ways of the world could be described as _____.
3. When a material can hold no more of something, the material has reached a state of _____.
4. The work you have done is _____; it does not fulfill the course requirements.
5. The alloy is _____; it makes a deep, ringing sound and is good for making bells.
6. It appears impossible to _____ the tyrant's lust for power.
7. _____ is the use of reflected sound waves to detect objects in air or water.
8. _____ is subtly deceptive reasoning or reasoning that appears valid and wise but is not.

satiate	philosophy	saturation	resonate
sophisticated	sonar	sophistry	unsatisfactory
sonorous	capitulate	recap	capstone

9. A _____ is the highest stone in a work of masonry or the crowning achievement of a career.
10. The word _____ comes from the headings that would appear on documents associated with a formal surrender.
11. To _____ the news or other information is to go over the main headlines or headings.
12. The final note of the organ _____ throughout the cathedral.

NAME: _____

DATE: _____

Write a Short Play Rubric

	Exemplary	Strong	Developing	Beginning
Use of Comedic Elements	The play creatively and effectively uses at least two elements that create humor.	The play clearly and effectively uses at least two elements that create humor.	The play somewhat effectively uses one or two elements that create humor.	Elements that create humor are missing from the play.
Script Structure	Script uses correct structural elements and is formatted correctly.	Script uses correct structural elements and is mostly formatted correctly.	Structure and format are not always appropriate for a script.	Script structural conventions are not followed.
Characters	Characters are very well developed through dialogue and clear stage directions. Dialogue flows naturally and is effective.	Characters are developed through dialogue and some stage directions. Dialogue is a little unnatural but is still effective.	Characters are developed only through dialogue. Dialogue is somewhat unnatural.	Characters are not well developed. Dialogue is unnatural and unclear.
Plot Events and Conflict	Plot events are completely clear and logically sequenced.	Plot events are somewhat clear and logically sequenced.	Plot events are somewhat clear and logically sequenced.	Plot events are not clear or logically sequenced.
	Conflict is clear and made more complex as events unfold. Complications add to the humor.	Conflict is somewhat clear and develops slightly as events unfold. Complications mostly add to the humor.	Conflict is somewhat unclear, and events do not develop it very much. Complications don't add much to the humor.	Conflict is unclear and is not impacted significantly by events.

	Exemplary	Strong	Developing	Beginning
Conclusion	The play ends in a satisfying way that resolves the problem.	The play ends in a somewhat satisfying way that resolves the problem.	The play ends in an unsatisfying way.	The ending of the play is far too brief or missing.
Staging	Staging ideas are fresh and creative and enhance the play's humor.	Staging ideas enhance the play's humor.	Staging ideas are lacking or do not enhance the humor.	Staging ideas are missing.
Language	Excellent spelling, grammar, and punctuation are used.	Spelling, grammar, and punctuation are mostly correct.	Spelling, grammar, and punctuation have several errors.	Spelling, grammar, and punctuation have many errors, and this interferes with communicating meaning.

You may correct capitalization, punctuation, and grammar errors while you are revising.

NAME: _____

DATE: _____

Write a Short Play Peer Review Checklist

Complete this checklist as you read the draft of the short play written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The play correctly uses the structural elements of a script, such as stage directions and lines of dialogue.

_____ The play contains interesting characters and clear settings.

_____ The play contains a sequence of events. The events revolve around a main problem or conflict.

_____ The play contains dialogue that flows naturally and is effective in adding to the humor.

_____ The play uses elements that create and heighten humor, such as dramatic irony or flashback.

_____ The play comes to a conclusion that resolves the plot and ties up loose ends.

_____ The play uses staging creatively and in a way that enhances the humor.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

Writing Inspiration:
What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings?

Feedback #1:

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Building Stamina: What information was missing from the draft? Where would more details strengthen the writing?

Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft?

Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

NAME: _____

DATE: _____

Write a Short Play Editing Checklist

Short Play Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary and Style	
<ul style="list-style-type: none"> • I have used clear, precise language for stage directions. • I have used dialogue that makes my characters sound natural. • I have used dialogue that develops and reveals each character's personality. 	
Format	
<ul style="list-style-type: none"> • I have used the correct format for lines of dialogue and stage directions. • I have included a cast of characters. • I have titled my play and labeled its acts and scenes. • I have included the proper heading, including my name, my teacher's name, the class title, and the date. 	
Grammar	
<ul style="list-style-type: none"> • If I have used incorrect grammar, I have done so intentionally when it creates more natural-sounding dialogue. • For all other cases, I have used correct verb tense, subject-verb agreement, and complete sentences. 	
Spelling	
<ul style="list-style-type: none"> • I have used resources to check my spellings. • I have used commonly confused words correctly. 	

Short Play Editing Checklist	After reviewing for each type of edit, place a check mark here.
Punctuation	
<ul style="list-style-type: none"> • I have used end marks (periods, question marks, exclamation points) correctly. • I have used hyphens, ellipses, parentheses, and dashes correctly. 	

Unit Assessment—*The Importance of Being Earnest*

Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

from *Pygmalion*, Act 3 (Part 1) by George Bernard Shaw

[*Pygmalion* was first performed in 1913. In the play, two British experts in phonetics and language, Colonel Pickering and Henry Higgins, make a bet to see if Higgins can teach a lower-class London flower girl, Eliza Doolittle, to speak and behave like an upper-class duchess. Eliza is eager for a change in her life and agrees to participate in their scheme.

After working with Eliza for a time, Higgins and Pickering bring her to visit Higgins's mother, who is entertaining some wealthy guests: Freddy Eynsford Hill, his mother, and his sister Clara. Higgins and Pickering hope to see if they can pass Eliza off as an upper-class lady rather than the lower-class young woman she actually is.]

1. THE PARLOR-MAID

[*Opening the door*] Miss Doolittle. [*She withdraws.*]

2. HIGGINS

[*Rising hastily and running to Mrs. Higgins*] Here she is, mother. [*He stands on tiptoe and makes signs over his mother's head to Eliza to indicate to her which lady is her hostess. Eliza, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite flustered. Guided by Higgins's signals, she comes to Mrs. Higgins with studied grace.*]

3. ELIZA

[*Speaking with pedantic correctness of pronunciation and great beauty of tone*] How do you do, Mrs. Higgins? [*She gasps slightly in making sure of the H in Higgins but is quite successful.*] Mr. Higgins told me I might come.

4. **MRS. HIGGINS**
[*Cordially*] Quite right: I'm very glad indeed to see you.
5. **PICKERING**
How do you do, Miss Doolittle?
6. **ELIZA**
[*Shaking hands with him*] Colonel Pickering, is it not?
7. **MRS. EYNSFORD HILL**
I feel sure we have met before, Miss Doolittle. I remember your eyes.
8. **ELIZA**
How do you do? [*She sits down on the ottoman gracefully in the place just left vacant by Higgins.*]
9. **MRS. EYNSFORD HILL**
[*Introducing*] My daughter Clara.
10. **ELIZA**
How do you do?
11. **CLARA**
[*Impulsively*] How do you do? [*She sits down on the ottoman beside Eliza, devouring her with her eyes.*]
12. **FREDDY**
[*Coming to their side of the ottoman*] I've certainly had the pleasure.
13. **MRS. EYNSFORD HILL**
[*Introducing*] My son Freddy.
14. **ELIZA**
How do you do? [*Freddy bows and sits down in the Elizabethan chair, infatuated. . . . A long and painful pause ensues.*]

NAME: _____

DATE: _____

8.1
CONTINUED

ASSESSMENT

15. MRS. HIGGINS

[At last, conversationally] Will it rain, do you think?

16. ELIZA

The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

17. FREDDY

Ha! ha! how awfully funny!

18. ELIZA

What is wrong with that, young man? I bet I got it right.

19. FREDDY

Killing!

20. MRS. EYNSFORD HILL

I'm sure I hope it won't turn cold. There's so much influenza about. It runs right through our whole family regularly every spring.

21. ELIZA

[Darkly] My aunt died of influenza: so they said.

22. MRS. EYNSFORD HILL

[Clicks her tongue sympathetically]

23. ELIZA

[In the same tragic tone] But it's my belief they done the old woman in.

24. MRS. HIGGINS

[Puzzled] Done her in?

25. **ELIZA**

Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat til she came to so sudden that she bit the bowl off the spoon. . . .

26. **MRS. EYNSFORD HILL**

What does “doing her in” mean?

27. **HIGGINS**

[*Hastily*] Oh, that’s the new small talk. To “do a person in” means to kill them.

28. **MRS. EYNSFORD HILL**

[*To Eliza, horrified*] You surely don’t believe that your aunt was killed?

29. **ELIZA**

Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

30. **MRS. EYNSFORD HILL**

But it can’t have been right for your father to pour spirits down her throat like that. It might have killed her.

31. **ELIZA**

Not her. Gin was mother’s milk to her. Besides, he’d poured so much down his own throat that he knew the good of it. . . .

32. **MRS. EYNSFORD HILL**

How dreadful for you!

33. **ELIZA**

Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [*Cheerfully*] On the burst, as you might say, from time to time. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him fourpence and tell him to go out and not come back until he’d drunk himself cheerful and loving-like. There’s lots of women has to make their husbands drunk to make them fit to live with. [*Now quite at her ease*] You see, it’s like this. If a man has a

NAME: _____

DATE: _____

bit of a conscience, it always takes him when he's sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy. [*To Freddy, who is in convulsions of suppressed laughter*] Here! What are you snickering at?

34. FREDDY

The new small talk. You do it so awfully well.

35. ELIZA

If I was doing it proper, what was you laughing at? [*To Higgins*] Have I said anything I oughtn't. . . .?

36. HIGGINS

[*Rising and looking at his watch*] Ahem!

37. ELIZA

[*Looking round at him; taking the hint; and rising*] Well: I must go. [*They all rise. Freddy goes to the door.*] So pleased to have met you. Good-bye. [*She shakes hands with Mrs. Higgins and nods to the others*] Good-bye, all.

38. FREDDY

[*Opening the door for her*] Are you walking across the Park, Miss Doolittle? If so—

39. ELIZA

Walk! Not bloody likely. [*Sensation*] I am going in a taxi. [*She goes out.*]

Questions

1. What is Eliza's initial impression on the guests? Support your answer with evidence from the text.

2. The phrase “them she lived with would have killed her for a hat-pin, let alone a hat” is an example of which literary device?
 - A. dramatic irony
 - B. metaphor
 - C. alliteration
 - D. hyperbole

NAME: _____

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3. Read lines 19–24.

ELIZA

[*Darkly*] My aunt died of influenza: so they said.

MRS. EYNSFORD HILL

[*Clicks her tongue sympathetically*]

ELIZA

[*In the same tragic tone*] But it's my belief they done the old woman in.

MRS. HIGGINS

[*Puzzled*] Done her in?

ELIZA

Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat til she came to so sudden that she bit the bowl off the spoon. . . .

MRS. EYNSFORD HILL

What does “doing her in” mean?

Part A: Why are Mrs. Higgins and Mrs. Eynsford Hill confused by Eliza's use of the phrase “done her in”?

- A. Mrs. Higgins and Mrs. Eynsford Hill are hard of hearing.
- B. It is a lower-class expression not heard in polite society.
- C. Mrs. Higgins and Mrs. Eynsford Hill are not well-educated.
- D. It is an expression usually used by younger people.

Part B: In the play, Eliza speaks these (and all the following) lines with perfect upper-class enunciation. Explain what these lines reveal about the three women. What does it reveal about Victorian society?

4. Which lines of Freddy’s indicate that he believes Eliza is putting on an act? Select **two** answers.

- A. “The new small talk. You do it so awfully well.”
- B. “Are you walking across the Park, Miss Doolittle?”
- C. “I’ve certainly had the pleasure.”
- D. “Ha! ha! how awfully funny!”

5. Based on the excerpt, what is the major theme of *Pygmalion*?

- A. honor and duty
- B. friendship
- C. love and marriage
- D. appearances and identity

6. Explain the use of dramatic irony in this scene.

from *Pygmalion*, Act 3 (Part 2)
by George Bernard Shaw

[After the guests leave, Higgins, Pickering, and Mrs. Higgins discuss the situation.]

1. HIGGINS

[Eagerly] Well? Is Eliza presentable? *[He swoops on his mother and drags her to the ottoman, where she sits down in Eliza's place with her son on her left.]*

[Pickering returns to his chair on her right.]

2. MRS. HIGGINS

You silly boy, of course she's not presentable. She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her . . . You certainly are a pretty pair of babies, playing with your live doll.

3. HIGGINS

Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

4. MRS. HIGGINS

Be quiet, Henry. Colonel Pickering: don't you realize that when Eliza walked into Wimpole Street, something walked in with her. . . ?

5. PICKERING

But what?

6. MRS. HIGGINS

[Unconsciously dating herself by the word] A problem.

7. PICKERING

Oh, I see. The problem of how to pass her off as a lady.

8. **HIGGINS**

I'll solve that problem. I've half solved it already.

9. **MRS. HIGGINS**

No, you two infinitely stupid male creatures: the problem of what is to be done with her afterwards.

10. **HIGGINS**

I don't see anything in that. She can go her own way, with all the advantages I have given her.

11. **MRS. HIGGINS**

The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?

12. **PICKERING**

[Indulgently, being rather bored] Oh, that will be all right, Mrs. Higgins. *[He rises to go.]*

13. **HIGGINS**

[Rising also] We'll find her some light employment.

14. **PICKERING**

She's happy enough. Don't you worry about her. Good-bye. *[He shakes hands as if he were consoling a frightened child, and makes for the door.]*

15. **HIGGINS**

Anyhow, there's no good bothering now. The thing's done. Good-bye, mother. *[He kisses her, and follows Pickering.]*

16. **PICKERING**

[Turning for a final consolation] There are plenty of openings. We'll do what's right. Good-bye. . . . *[Both are heard laughing as they go downstairs.]*

17. MRS. HIGGINS

[Rises with an impatient bounce, and returns to her work at the writing-table. She sweeps a litter of disarranged papers out of her way; snatches a sheet of paper from her stationery case; and tries resolutely to write. At the third line she gives it up; flings down her pen; grips the table angrily and exclaims.] Oh, men! men!! men!!!

Questions

7. What does Higgins mean when he asks his mother if Eliza is “presentable”?
- A. He is asking if his mother thinks he should marry Eliza.
 - B. He is asking if Eliza’s clothes were clean and tidy.
 - C. He is asking if Eliza appears to be an upper-class woman.
 - D. He is asking if his mother enjoyed her visit with Eliza.
8. Read line 2.

MRS. HIGGINS

You silly boy, of course she’s not presentable. She’s a triumph of your art and of her dressmaker’s; but if you suppose for a moment that she doesn’t give herself away in every sentence she utters, you must be perfectly cracked about her . . . You certainly are a pretty pair of babies, playing with your live doll.

Part A: Underline a sentence in this passage that shows Mrs. Higgins believes Pickering and her son are dehumanizing Eliza.

Part B: What is the best definition of the word *cracked* in this line?

- A. delusional
- B. angry
- C. heartbroken
- D. sad

9. Why does Mrs. Higgins call her son and Pickering “stupid” in line 9?
- A. They think they have transformed Eliza into a high-society “lady.”
 - B. They do not realize that Eliza is in love with Higgins.
 - C. They do not understand how their bet will impact Eliza’s life.
 - D. They have not done a good job teaching Eliza how to speak properly.
10. Read lines 11–14.

MRS. HIGGINS

The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady’s income! Is that what you mean?

PICKERING

[Indulgently, being rather bored] Oh, that will be all right, Mrs. Higgins.
[He rises to go.]

HIGGINS

[Rising also] We’ll find her some light employment.

PICKERING

She’s happy enough. Don’t you worry about her. Good-bye. *[He shakes hands as if he were consoling a frightened child, and makes for the door.]*

Part A: Which major themes of *Pygmalion* are revealed by these lines of dialogue? Select **two** answers.

- A. social class
- B. gender roles
- C. bravery
- D. friendship

NAME: _____

DATE: _____

Part B: How is Mrs. Higgins's perspective regarding Eliza different from her son's and Pickering's perspective?

11. Read line 17.

MRS. HIGGINS

[Rises with an impatient bounce, and returns to her work at the writing-table. She sweeps a litter of disarranged papers out of her way; snatches a sheet of paper from her stationery case; and tries resolutely to write. At the third line she gives it up; flings down her pen; grips the table angrily and exclaims.] Oh, men! men!! men!!!

Which word best describes Mrs. Higgins's feelings here?

- A. angry and frustrated
- B. confused and puzzled
- C. excited and eager
- D. satisfied and happy

12. Traditional Victorian society regarded men as logical and reasonable and women as emotional and empty. How does this scene comment on those stereotypes?

[illegible]

Reading Comprehension Score: _____ of 12 points.

DATE: _____

ASSESSMENT

[illegible]

Writing Prompt Score: _____ of 4 points.

NAME: _____

DATE: _____

8.1
CONTINUED

ASSESSMENT

Grammar

Fill in the blank in each sentence with the present subjunctive form of the verb in parentheses.

1. Please suggest to your son that he _____ from putting his feet on the table. (refrain)
2. My parents insist I _____ more studious from now on. (be)
3. The chair of the committee asks that members _____ on time to the meeting. (arrive)
4. The school requires that students _____ class regularly. (attend)
5. It is suggested that each member of the organization _____ a name tag. (wear)
6. The state department advises that travelers _____ cautious in certain areas of that country. (be)

Rewrite each sentence, changing the voice to make the sentence more logical and efficient.

7. Several errors were made on my math test yesterday.

8. A good time was had by everyone at the party last night.

9. Imelda's backpack was brought by her to school that day.

10. During the night, someone or something had knocked over all the garbage bins on the block.

11. People best enjoy pumpkins pies warm and with whipped cream.

12. Her pencil was taken by her out of her bag and then used to write a letter.

<i>Grammar Score: _____ of 12 points.</i>

NAME: _____

DATE: _____

Morphology

After each numbered word, fill in the letter of the correct definition or synonym.

A. punishable by death	B. someone with only a little knowledge	C. deep, booming, bell-like	D. complete to an acceptable degree
E. building where government leaders meet	F. to fill completely	G. to ring or echo loudly	H. to turn upside down
I. having to do with sound	J. love of wisdom	K. pretentious or juvenile	L. incapable of getting enough

1. capsize _____
2. saturate _____
3. resound _____
4. sophomoric _____
5. sonic _____
6. insatiable _____
7. capital _____
8. sonorous _____
9. sophomore _____
10. satisfactory _____

11. capitol _____

12. philosophy _____

<i>Morphology Score: _____ of 12 points.</i>
<i>Total Score for Unit Assessment: _____ of 40 points.</i>

NAME (OPTIONAL): _____

DATE: _____

Unit Feedback Survey

Unit 7: *The Importance of Being Earnest*

Please use a scale of 1–5, with 1 being “not at all,” and 3 being “OK,” and 5 being “very much.” Circle the number that best describes your opinion. Then answer the remaining questions.

How much did you like reading the text *The Importance of Being Earnest*?

1 2 3 4 5

What, if anything, did you like about the play?

What, if anything, did you not like about the play?

Were you able to read and understand most of the play on your own, or did you have difficulty?

Would you recommend this play to your friends or other students? YES NO

In your opinion, how well did your teacher teach this unit?

1 2 3 4 5

What kinds of activities did you like best?

What kind of activities did you like least?

What could your teacher have done differently in teaching the unit to improve your experience with this unit?

E.1

DATE: _____

Sources for Presentation on Victorian Social/Gender Roles

Use this worksheet to record the sources you used to create your presentation about Victorian social and/or gender roles.

[illegible]

NAME: _____

E.2

ENRICHMENT

DATE: _____

Rough Draft of Design Ideas

Use this space to sketch a rough draft of designs for the settings and/or costumes for a contemporary performance of The Importance of Being Earnest.

ENRICHMENT

Playlet

Use this worksheet to write a brief playlet about one of the couples from The Importance of Being Earnest.

Title: _____

[illegible]

E.4

DATE: _____

Oscar Wilde Quotes

Use this space to begin recording some memorable Oscar Wilde quotes and sayings.

[illegible]

NAME: _____

DATE: _____

Movie Review

Use this worksheet to compare/contrast a filmed version of The Importance of Being Earnest with the play given in the Reader. Conclude by writing a short paragraph explaining which version you preferred and why.

Film _____ (State which version you watched.)	Book

NAME: _____

PP.1

REMEDATION

DATE: _____

Grammar: Mood and Voice

The present subjunctive is a verb mood used with suggestions or commands. For each pair of sentences below, find and underline the verbs in the second sentence that change from those in the first.

1. Joshua's mother knows that Joshua wears galoshes whenever it rains.
Joshua's mother suggests that Joshua wear galoshes whenever it rains.
2. My best friend likes that I am honest about things that bother me.
My best friend requested that I be honest about things that bother me.
3. I see that he comes prepared to every math tutorial.
I ask that he come prepared to every math tutorial.
4. The teacher saw that the students were quieter when guests visited.
The teacher asked that the students be quieter when guests visited.
5. Caleb hopes his mother avoids kissing him in public.
Caleb insists his mother avoid kissing him in public.
6. The citizens appreciate that the mayor is available to meet with them.
The citizens demanded that the mayor be available to meet with them.

Fill in the blank after each sentence below with A (active) if the subject at the beginning of the sentence performs the action named by the verb or P (passive) if the subject receives the action named by the verb.

7. The karate student broke a board with his fist. _____
8. The board was broken by the fist of the karate student. _____
9. Wildflowers often grow on grassy mountaintops. _____

10. Wildflowers are often found growing on grassy mountaintops. _____
11. The house was painted a horrible shade of pink. _____
12. The new owner painted the house a beautiful shade of blue. _____

Morphology: Roots *satis*, *sophos*, *sonus*, and *caput*

Here are four word roots that are found in many modern English words:

satis: *enough*

sophos: *wise*

sonus: *sound*

caput: *head*

Underline the word in each sentence below that contains one of the roots listed above.

1. I heard a sound coming from the closet.
2. That dinner was very satisfying.
3. I'm taking a course in philosophy.
4. The capital of the United States is Washington, DC.
5. We heard a sonic boom from a jet overhead.
6. Her curiosity is insatiable.
7. The device was technologically sophisticated.
8. The submarine used sonar to locate the shipwreck.
9. The U.S. capitol is a beautiful building of gleaming white marble.
10. I will now recap the lecture that I attended yesterday.
11. He will be a sophomore next year.
12. My shirt was saturated with water from the storm.

NAME: _____

DATE: _____

Student Resources

In this section you will find:

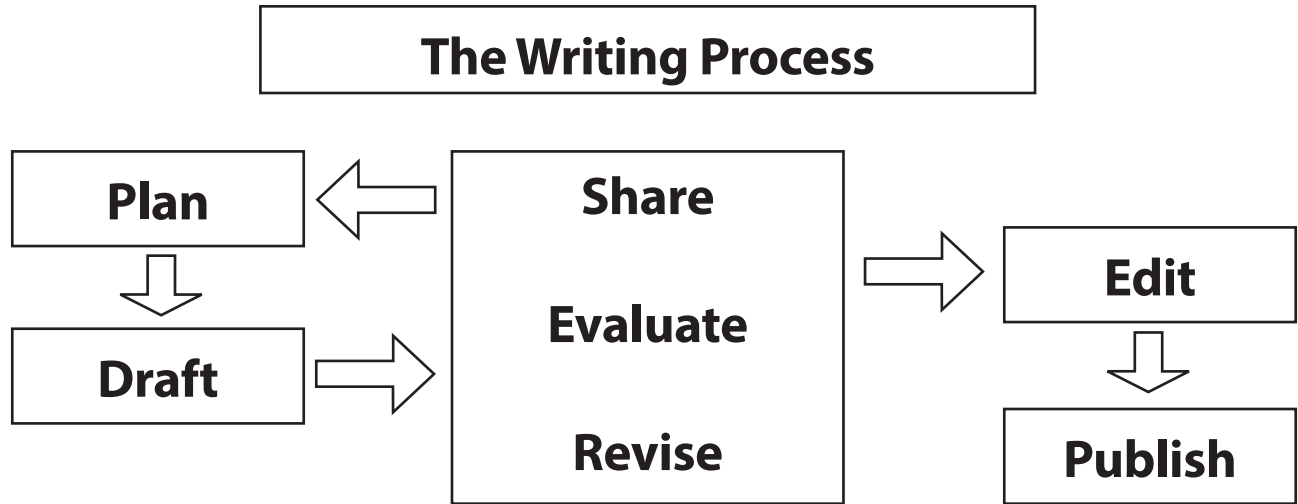
- SR.1—The Writing Process
- SR.2—Write a Short Play Rubric
- SR.3—Write a Short Play Peer Review Checklist
- SR.4—Write a Short Play Editing Checklist
- SR.5—Proofreading Symbols

NAME: _____

DATE: _____

SR.1

RESOURCES



NAME: _____

DATE: _____

Write a Short Play Rubric

	Exemplary	Strong	Developing	Beginning
Use of Comedic Elements	The play creatively and effectively uses at least two elements that create humor.	The play clearly and effectively uses at least two elements that create humor.	The play somewhat effectively uses one or two elements that create humor.	Elements that create humor are missing from the play.
Script Structure	Script uses correct structural elements and is formatted correctly.	Script uses correct structural elements and is mostly formatted correctly.	Structure and format are not always appropriate for a script.	Script structural conventions are not followed.
Characters	Characters are very well developed through dialogue and clear stage directions. Dialogue flows naturally and is effective.	Characters are developed through dialogue and some stage directions. Dialogue is a little unnatural but is still effective.	Characters are developed only through dialogue. Dialogue is somewhat unnatural.	Characters are not well developed. Dialogue is unnatural and unclear.
Plot Events and Conflict	Plot events are completely clear and logically sequenced.	Plot events are somewhat clear and logically sequenced.	Plot events are somewhat clear and logically sequenced.	Plot events are not clear or logically sequenced.
	Conflict is clear and made more complex as events unfold. Complications add to the humor.	Conflict is somewhat clear and develops slightly as events unfold. Complications mostly add to the humor.	Conflict is somewhat unclear, and events do not develop it very much. Complications don't add much to the humor.	Conflict is unclear and is not impacted significantly by events.

	Exemplary	Strong	Developing	Beginning
Conclusion	The play ends in a satisfying way that resolves the problem.	The play ends in a somewhat satisfying way that resolves the problem.	The play ends in an unsatisfying way.	The ending of the play is far too brief or missing.
Staging	Staging ideas are fresh and creative and enhance the play's humor.	Staging ideas enhance the play's humor.	Staging ideas are lacking or do not enhance the humor.	Staging ideas are missing.
Language	Excellent spelling, grammar, and punctuation are used.	Spelling, grammar, and punctuation are mostly correct.	Spelling, grammar, and punctuation have several errors.	Spelling, grammar, and punctuation have many errors, and this interferes with communicating meaning.

You may correct capitalization, punctuation, and grammar errors while you are revising.

NAME: _____

SR.3

RESOURCES

DATE: _____

Write a Short Play Peer Review Checklist

Complete this checklist as you read the draft of the short play written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The play correctly uses the structural elements of a script, such as stage directions and lines of dialogue.

_____ The play contains interesting characters and clear settings.

_____ The play contains a sequence of events. The events revolve around a main problem or conflict.

_____ The play contains dialogue that flows naturally and is effective in adding to the humor.

_____ The play uses elements that create and heighten humor, such as dramatic irony or flashback.

_____ The play comes to a conclusion that resolves the plot and ties up loose ends.

_____ The play uses staging creatively and in a way that enhances the humor.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

Writing Inspiration: What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings?

Feedback #1:

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Building Stamina: What information was missing from the draft? Where would more details strengthen the writing?

Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft?

Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

NAME: _____

DATE: _____

Write a Short Play Editing Checklist

Short Play Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary and Style	
<ul style="list-style-type: none"> • I have used clear, precise language for stage directions. • I have used dialogue that makes my characters sound natural. • I have used dialogue that enhances each character's personality. 	
Format	
<ul style="list-style-type: none"> • I have used the correct format for lines of dialogue and stage directions. • I have included a cast of characters. • I have titled my play and labeled its acts and scenes. • I have included the proper heading, including my name, my teacher's name, the class title, and the date. 	
Grammar	
<ul style="list-style-type: none"> • If I have used incorrect grammar, I have done so intentionally when it creates more natural-sounding dialogue. • For all other cases, I have used correct verb tense, subject-verb agreement, and complete sentences. 	
Spelling	
<ul style="list-style-type: none"> • I have used resources to check my spellings. • I have used commonly confused words correctly. 	

Short Play Editing Checklist	After reviewing for each type of edit, place a check mark here.
Punctuation	
<ul style="list-style-type: none"> • I have used end marks (periods, question marks, exclamation points) correctly. • I have used hyphens, ellipses, parentheses, and dashes correctly. 	

NAME: _____

DATE: _____

Proofreading Symbols

^

Insert

⊙

Insert period

^,

Insert comma

^'

Insert apostrophe

#

Insert space

¶

New paragraph

no ¶

No new paragraph

○

Close up the space

bcap

Capitalize

B lc

Make lowercase (small letter)

e

Delete

rwd.

Reword

←

Move according to arrow direction

↔

Transpose

[

Move to the left

]

Move to the right

^
a

Add a letter



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Unit 7

The Importance of Being Earnest

by Oscar Wilde

Activity Book

GRADE 8

