

Week 7: Recitation & Performance

Today's class discussion will be a Performance Analysis of several examples.

In your commonplace book, list methods and techniques to study and try out for your Poetry Midterm Recitation (due Friday, April 7)

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### **Example 1: America Ferrera: Gloria's full monologue from *Barbie* (2023)**

It is literally impossible to be a woman. You are so beautiful, and so smart, and it kills me that you don't think you're good enough. Like, we have to always be extraordinary, but somehow we're always doing it wrong. You have to be thin, but not too thin. And you can never say you want to be thin. You have to say you want to be healthy, but also you have to be thin. You have to have money, but you can't ask for money because that's crass. You have to be a boss, but you can't be mean. You have to lead, but you can't squash other people's ideas. You're supposed to love being a mother, but don't talk about your kids all the damn time. You have to be a career woman but also always be looking out for other people. You have to answer for men's bad behavior, which is insane, but if you point that out, you're accused of complaining. You're supposed to stay pretty for men, but not so pretty that you tempt them too much or that you threaten other women because you're supposed to be a part of the sisterhood.

But always stand out and always be grateful. But never forget that the system is rigged. So find a way to acknowledge that but also always be grateful.

You have to never get old, never be rude, never show off, never be selfish, never fall down, never fail, never show fear, never get out of line. It's too hard! It's too contradictory and nobody gives you a medal or says thank you! And it turns out in fact that not only are you doing everything wrong, but also everything is your fault.

I'm just so tired of watching myself and every single other woman tie herself into knots so that people will like us. And if all of that is also true for a doll just representing women, then I don't even know.

<https://www.youtube.com/watch?v=CBqlDWHkdHk>

Techniques used:

- pacing; rhythm, tempo (speed); does not have to be constant – show a range
- crescendo (getting louder)
- pause / stop
- Contrasts / contradictions /
- silence; pregnant pause
- decrescendo (getting softer)
- Map out the shape of the poem and decide where the peak/climax is. What are the emotions being drawn forth? (frustration, sadness, rage, injustice)
- What identities or personalities are you inhabiting? (mother, woman, daughter, co-worker, friend, leader)
- Use markings and leave a track of notes in commonplace book

**Example 2:** Shakespeare, *Othello*. Act 1, scene 3.

[RODERIGO I'll sell all my land.]

*He exits.* 425

IAGO

Thus do I ever make my fool my purse.

For I mine own gained knowledge should profane

If I would time expend with such <a> snipe

But for my sport and profit. I hate the Moor,

And it is thought abroad that 'twixt my sheets 430

'Has done my office. I know not if 't be true,

But I, for mere suspicion in that kind,

Will do as if for surety. He holds me well.

The better shall my purpose work on him.

Cassio's a proper man. Let me see now: 435

To get his place and to plume up my will

In double knavery—How? how?—Let's see.

After some time, to abuse Othello's <ear>

That he is too familiar with his wife.

He hath a person and a smooth dispose 440

To be suspected, framed to make women false.

The Moor is of a free and open nature

That thinks men honest that but seem to be so,

And will as tenderly be led by th' nose

As asses are. 445

I have 't. It is engendered. Hell and night

Must bring this monstrous birth to the world's light.

<He exits.>

<https://www.folger.edu/explore/shakespeares-works/othello/read/1/3/>

- Articulation - consonants
- Enunciation - vowels
- alliteration: bring out repeated sounds in the poems
- Spontaneity; improvisation (making it sound not scripted)
- Emphasizing keywords that may be ironic (such as honesty)
- Sing-song; choosing a few words to be more musical.

[https://www.youtube.com/watch?si=Yvf0KXzJ3Mx0ZpSe&embeds\\_referring\\_euri=https%3A%2F%2Fwww.google.com%2F&source\\_ve\\_path=MzY4NDIsMTI3Mjk5LDI4NjY0LDE2NDUwNg&feature=emb\\_share&v=a3uHWy5ZOZM](https://www.youtube.com/watch?si=Yvf0KXzJ3Mx0ZpSe&embeds_referring_euri=https%3A%2F%2Fwww.google.com%2F&source_ve_path=MzY4NDIsMTI3Mjk5LDI4NjY0LDE2NDUwNg&feature=emb_share&v=a3uHWy5ZOZM)

### **Example 3: Two versions of “The Tyger” by William Blake**

<https://www.youtube.com/watch?v=fXsiW7A--dY>

John Snow (<https://www.youtube.com/watch?v=Mqkih46tJTc>)

- End-stopped lines (punctuated , . ? !)
- Enjambment; running through the lines

### **Example 4: Julie Andrews: Articulation and Enunciation / Speed and Tempo**

(1) [My Fair Lady Medley: I've Grown Accustomed to Her Face/The Rain in Spain - YouTube](#) (You can skip to 1:50, that is where Julie comes in)

<https://www.youtube.com/watch?v=YXnNdu1qij8>

[Supercalifragilisticexpialidocious \(1964\) - Julie Andrews, The Osmond Brothers \(youtube.com\)](#)

- Separating narrative (storytelling) verses from repetition or refrains
- Making meaning from nonsense words through musicality and pitch

## **Example 5: Recap from our class on rhyme - Eminem on what rhymes with “orange”**

[https://www.yout-ube.com/watch?v=\\_kQBVneC30o](https://www.yout-ube.com/watch?v=_kQBVneC30o)

- Internal rhymes
- Bending words