Dialectical Journal: The Importance of Being Earnest

Directions:
1. Copy a quoted line or passage in the left column.
   a. For the quoted line or passage, choose something that strikes you as interesting, important, memorable, or even questionable.
   b. **Don’t forget to include a parenthetical citation!**
2. Respond to the quote in the right column. For the response, you might think about the following:
   a. What is the author’s purpose/perspective?
   b. What is the importance of its structure/use of rhetorical device(s)?

### Quoting Drama

#### Drama Written as Prose

- Use quotation marks around the quote.
- Type the line number in parentheses after the quotation marks but before the period. Do not use “line” or “l.” before the number.
- If the act number is mentioned in your sentence, give only the line number. (*See Example 1)*
- If the act number is not mentioned, give the act number (using uppercase Roman numeral), followed by a period, followed by the line number. (*See Example 2)*
- If there is a scene number as well, place it between the act and line number(s). (*See “Drama Written as Poetry” information below.)*

**Examples:**

In Act 2, Mrs. Linde comments on Nora’s being “in disguise” (35).

Mrs. Linde comments on Nora’s being “in disguise” (II.35).

#### More than four lines of prose drama, uttered by one character only: block the quote, as you would in a research essay

- Block the quotation, with each line indented 1 inch from the left margin. Do not use quotation marks.
- Begin with the appropriate character’s name in all caps, followed by a period.
- Indent all subsequent lines in that character’s speech an additional 1/4 inch.
- When the dialogue shifts to another character, start a new line.
- Give the line numbers (and act and scene numbers, if necessary—see above) after the closing punctuation.

**Example:**
The men in *Trifles* show contempt for females:

COUNTY ATTORNEY. I guess before we’re through she may have something more serious than preserves to worry about.

HALE. Well, women are used to worrying over trifles. (29-30)
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**Act I**

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<th>Response</th>
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| **Example:**
Lady Macbeth. Out, damned spot! Out, I say! One; two. Why then 'tis time to do't. Hell is murky. Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt? Yet who would have thought the old man to have had so much blood in him? (V. 1.31-36) | **Example:**
The imagery Shakespeare uses to create Lady Macbeth's sense of guilt highlights an underlying implication: good people who commit crimes cannot forever escape the oppression of guilt. The reference to the "damned spot" of blood indicates that the spattering of an innocent's blood leads only to damnation—a damnation that cannot be eluded. Though "none can call" Lady Macbeth's power into question, she is still fated, or damned, to suffer the consequences of her actions when the evil-spirits leave her soul. For Lady Macbeth, her punishment will take the form of everlasting guilt in "murky" hell. |

**Mine:**

[Blank space for student response]

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