

Theater at Monmouth
2018 Page to Stage Tour
Teacher Resource Guide

AESOP'S

Guide to Friendship



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From the Page to the Stage



This season, the Theater at Monmouth's Page to Stage Tour brings a world premiere adaptation of classic literature to students across Maine. *Aesop's Guide to Friendship* (grades PreK-8) was adapted to build analytical and literacy skills through the exploration of verse and playwriting, foster creativity, and inspire imaginative thinking. *Page to Stage* Tour workshops and extended residencies offer students the opportunity to study, explore, and view classic literature through performance.

TAM's Education Tours and complimentary programming challenge learners of all ages to explore the ideas, emotions, and principles contained in classic texts and to discover the connection between classic theatre and our modern world.



Teacher Resource Guide information and activities were developed to help students form personal connections to the play before attending the production; standards-based activities are included to explore the plays in the classroom before and after the performance.

The best way to appreciate classic literature is to explore. That means getting students up on their feet and physically, emotionally, and vocally exploring the words. The kinesthetic memory is the most powerful—using performance-based activities will help students with a range of learning styles to build a richer understanding of the language and identify with the characters and conflicts of the play.



Thank you for taking some of your classroom time to teach your students about *Aesop's Guide to Friendship*! If you need more information to support your preparation for the production, please call 207.933.2952 or email us at boxoffice@theateratmonmouth.org.

Enjoy the show!

A handwritten signature in blue ink that reads "Dawn McAndrews".

Dawn McAndrews
Producing Artistic Director
Theater at Monmouth

About the Author: Aesop, the Fabulist



Little is known about the ancient Greek writer Aesop (c. 620 B.C.E.–c. 560 B.C.E.), whose stories of clever animals and foolish humans are considered Western civilization's first morality tales. He was said to have been a slave who earned his freedom through his storytelling and went on to serve as advisor to a king. Both his name and the tone of his tales have led some scholars to believe he may have been Ethiopian in origin.

Aesop never wrote down any of the tales himself; he merely recited them orally. The first recorded mention of his life came about a hundred years after he died, in a work by the Greek historian Herodotus, who noted that he was a slave of one Iadmon of Samos and died at Delphi. In the first century C.E., Plutarch, another Greek historian, also speculated on Aesop's origins and life. Plutarch placed Aesop at the court of immensely wealthy Croesus, the king of Lydia (now northwestern Turkey). A source from Egypt dating back to this same century also described Aesop as a slave from the Aegean island of Samos, near the Turkish mainland. The

source claims that after he was released from bondage he went to Babylon. Aesop has also been referred to as Phrygian, pointing to origins in central Turkey settled by Balkan tribes around 1200 B.C.E. They spoke an Indo-European language and their communities were regularly raided for slaves to serve in Greece.

The name "Aesop" is a variant of "Aethiops," which is a reference to Ethiopia in ancient Greek. This and the trickster nature of some of his stories, where humans are regularly outwitted by a cleverer animal figure, has led some scholars to speculate that Aesop may have been from Africa.

Anthropomorphism, or animals with human capabilities, is the common thread throughout Aesop's fables. The most famous among them are The Tortoise and the Hare in which the plodding turtle and the energetic rabbit hold a race. The arrogant hare is so confident that he rests and falls asleep halfway; the wiser tortoise plods past and wins. "Slow but steady wins the race," the fable concludes. These and other Aesop fables often pit the rich and powerful against the poor and weak. They stress either the folly of taking on a stronger power, or the cunning which the weaker must deploy if he is to stand any chance of success; and they often warn that nature never changes. The Latin translation of Aesop's fables helped them survive the ages.



Today, everyone agrees that Aesop was a teller of fables with morals that, in their time, were for the ears of adults and not children. That the tales were for the instruction of children is a modern invention that reflects thousands of years of development. The Aesop who has resulted is a figure of mythical proportions, to whom all fables are ascribed (even those first told in other parts of the world and arriving on the scene long after his death) much as we ascribe all nursery rhymes to Mother Goose, even when these rhymes have a variety of origins.

The Fables You'll See...

The Lion and the Mouse



A Lion slept in the forest, his head resting on his paws. A little Mouse came upon him unexpectedly, and in her haste to get away, ran across the Lion's nose. Roused from his nap, the Lion picked up the mouse by the tail. "Spare me!" begged the Mouse. "Let me go and someday I will repay you." The Lion was amused to think a Mouse could ever help him. But he let the Mouse go. Some days later, the Lion was caught in a hunter's net. Trapped, he filled the forest with roaring. The Mouse knew the voice and found the Lion struggling in the net. The Mouse gnawed at the great ropes that bound him and soon the Lion was free. "You thought I could never repay you," said Mouse. "Now you see a Mouse can help a Lion."

Moral: Little Friends May Prove Great Friends.

The Hare and the Tortoise



The Hare was always boasting of his speed before the other animals. "I have never yet been beaten," said he, "I challenge any one here to race with me." The Tortoise accepted the Hare's challenge. "That is a good joke," said the Hare; "I could dance round you all the way." "Keep your boasting till you've been beaten," answered the Tortoise. So the Fox laid out the course and the start time was set. The Hare darted out of sight at once. He soon stopped and lay down to have a nap. The Tortoise plodded on and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the finish line and could not run up in time to save the race.

Moral: Slow and Steady, Wins the Race.

The Ant and the Dove



One hot summer day an ant got thirsty and went to a stream for a drink of water. The ant climbed down a blade of grass to reach the spring and fell in. A dove, perched on a nearby tree, saw the ant in trouble and dropped a leaf in the water for the little ant. Quickly the ant climbed on the leaf and floated safely to the shore. After a few days, a hunter came to the forest and saw the beautiful dove and aimed to shoot his arrow at it. The ant saw the hunter aim at the dove and before he could release his arrow, the ant bit his foot. The hunter's shout alarmed the dove who flew away to safety.

Moral: A Kindness is Never Wasted.

The Ants and the Grasshopper



One bright day a family of ants were bustling about drying out the grain they had stored up during the summer, when a starving grasshopper, his fiddle under his arm, came up and begged for a bite to eat. "What!" cried the ants, "haven't you stored anything away for the winter? What in the world were you doing all summer?" "I didn't have time to store up any food," whined the Grasshopper; "I was so busy making music that before I knew it the summer was gone." The Ants shrugged their shoulders in disgust. "Making music, were you?" they cried. "Very well; now dance!" And they turned their backs on the Grasshopper and went on with their work.

Moral: There's a time for work and a time for play.

The Seaside Travelers



Some travelers, journeying along the sea-shore, climbed to the summit of a tall cliff, and from thence looking over the sea, saw in the distance what they thought was a large ship, and waited in the hope of seeing it enter the harbor. But as the object on which they looked was driven by the wind nearer to the shore, they found that it could at the most be a small boat, and not a ship. When, however, it reached the beach, they discovered that it was only a pile of sticks, and one of them said to his companions: "We have waited for no purpose, for after all there is nothing."

Moral: Our mere anticipations of life outrun its realities.

The Bear and the Two Travelers



Two men were traveling together, when a bear crossed their path. One ran away and climbed up into a tree. The other fell flat on the ground and played dead. As the Bear felt him with his snout and smelt him all over, he held his breath. The Bear soon left him. When he was quite gone, the other traveler descended from the tree, and, asked his friend what the Bear had whispered in his ear? To which the friend replied "He gave me this advice: Never travel with a friend who deserts you at the approach of danger."

Moral: Misfortune tests the sincerity of friends.

The Wind and the Sun



The Wind and the Sun argued about who was more powerful, and agreed that they should have a contest--the first to strip a man of his coat, is the winner. The Wind went first, and blew with all his might; but the colder the blasts, the closer the Traveler wrapped his cloak around him. The Sun took his turn and shone out with all his warmth. The Traveler no sooner felt the warm rays than he took off his scarf, and coat, and rolled up he sleeves and jumped in a stream that lay in his path.

Moral: Persuasion is Better than Force.

A Good Turn Deserves Another

Adapting a Classic

Classrooms may read one of the following versions of the Aesop's Fables as adapted by contemporary writers.

The Grasshopper's Song: an Aesop's Fable Revisited

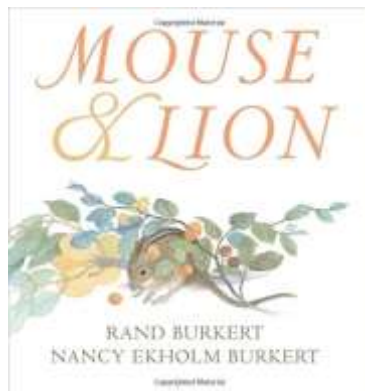
by Nikki Giovanni; illustrations by



Every year the Grasshoppers sing and play their instruments and the Ants work in rhythm to the music. The crops come up smoothly, and the Ants bring in the harvest to the Grasshoppers' beat. But when winter comes, the Ants turn their backs on the Grasshoppers, and Jimmy Grasshopper finds this unfair. He's hired Robin, Robin, Robin, and Wren to sue Abigail and Nestor Ant for what he deserves — R-E-S-P-E-C-T — and a one-half share of the harvest. But will a jury of his peers agree about the worth of art? Grades 2-5

Mouse & Lion: Aesop Retold

by Rand Burkert; illustrations by Nancy Ekholm Burkert



While Lion naps on a ridge above the Kalihari, Mouse bumbles into him, startling him awake. After a show of teeth and the real threat of being eaten, Lion is amused and softened by Mouse's pledge of loyalty and sets him free. A year later, when a cold moon brings a humbling lesson, Lion comes to recognize Mouse's keen skill and deeper kindness. Rand Burkert remakes this tale in an accessible manner for young readers, showing a very unlikely friendship forged between a tiny mouse and a regal lion. Grades: Prek-3

The Really Groovy Story of the Tortoise and the hare

by Kristyn Crow; illustrations by Christina E. Forshay



"Deep in the city/was a hip and happy hare./He was zippy, sometimes lippy,/takin' taxis everywhere." He bumps heads with country boy Tortoise at the happenin' county fair and they decide to settle their skirmish with a race. We all know how the contest turns out, but this retelling includes a rockin', rappin' rabbit who entertains himself and the crowd while the tortoise steadily plods on. This story is always a hit with younger children, and this version adds new punch to the familiar material. Grades Prek-2

Fables and Folktales and Parables, Oh My!



Fairytales, Fables, Parables, and Folktales are stories that entertain and serve instructive or educational purposes. All these are types of stories originally passed down by word-of-mouth, but are now found in writing. They vary in their subject matter, from explaining the natural world and delivering life lessons to exaggerating events and people grounded in history. What they have in common, though, is their durability as both forms of entertainment and as teaching tools.

A Fairy Tale as the name implies, is a short story that contains fairies and magic as its main ingredients. Fairy tales are found in nearly all civilizations. They were designed to help children learn about good and evil during a time when moral values were passed on orally. The Fairy Tale as a literary genre is a much later invention than fables, and first appeared in 17th century in Italy. The most popular fairy tales include *Cinderella* and *The Red Riding Hood*.

Fables are short tales that usually feature animals (real or mythical) given human-like qualities to deliver a specific moral or lesson. Many fables originated from an oral tradition and exist in every culture, but the most famous “writer” of these fables is Aesop, a Greek slave believed to have lived around 560 BCE. Of course, many disagree whether or not he actually wrote all, or even some, of the fables we identify as *Aesop’s Fables* today.

Parables are instructive tales that we associate with the Bible and other religious texts. The word “parable” comes from the Greek “parabole,” meaning “comparison.” Parables are allegorical stories that teach a basic truth or religious principle. They usually involve ordinary people who are faced with a moral dilemma, or who must make a moral decision and then deal with the effects of that decision (which is usually wrong, to help teach the lesson). Many folktales from all cultures fall into the category of parable. There is always an underlying theme that teaches the listener (or reader) how he should act and behave.

You don't have to look far for modern-day fables: from George Orwell's *Animal Farm* to many of Dr. Seuss's children's books. *The Lorax*, teaches us that natural resources are precious and finite. At one point, the Lorax even says, “I am the Lorax, I speak for the trees. I speak for the trees, for the trees have no tongues,” which is also the function of a fable.

Folktales also stem from an oral tradition, passed down by the “folk” who told them. Folktales are different from fables because they feature people as their main characters, but often with a twist. For example, stories like *Paul Bunyan and Babe the Blue Ox*, and the American cowboy, Pecos Bill, lassoing a tornado show people and animals performing amazing feats of strength. Just as there are “folk” in every country, every country has its own folktales. Sometimes, countries as far apart as China and France can have very similar traditional tales. The story of *Stone Soup*, for example, is one told all over the world. Found in different countries across the world, the folktale of *Stone Soup* serves as a reminder to people to work together, share their resources and show hospitality to the needy among them.

What's the Difference?

Rabbits vs Hares and Turtles vs. Tortoises



Rabbits and hares are different from the moment they are born. Baby rabbits, called kittens or bunnies, are born hairless and blind, totally dependent on their mothers. Baby hares, called leverets, are born with fur and sight, and can move on their own within an hour of birth. Hares tend to be larger than rabbits, with longer hind legs and longer ears with black markings. While rabbits' fur stays the same color year-round, hares change color from brown or gray in the summer to white in the winter. Rabbits and hares even tend to eat different foods. Rabbits prefer softer grasses and vegetables (like carrots!); hares like to eat harder bark and

twigs. Rabbits live in burrows underground, while hares make nests above ground. Only the cottontail rabbit is known to make above-ground nests similar to those of hares.

Their different living habits make rabbits and hares respond to danger differently. Rabbits prefer to head underground and hide. Hares use their longer, stronger hind legs to run away from danger. Rabbits can be domesticated and kept as pets; hares stay wild. Rabbits tend to be social animals that live in groups. Hares spend most of their time alone, only pairing up occasionally to mate.

Tortoises and turtles are both reptiles; the major difference between them is that tortoises dwell on land, while turtles live in the water some or nearly all of the time. The bodies of tortoises and turtles are both shielded by a shell, the upper part is called carapace and the lower part a plastron. The carapace and the plastron are attached by a bridge and though the head and limbs of a turtle or tortoise may be withdrawn from the shell, the whole body can never be totally detached from it.

Both turtles and tortoises lay eggs on the ground. The mother digs a burrow and lays two to twelve eggs there. The hatchlings will stay inside the egg for 90 to 120 days, incubating on their own. Once the process is complete, they dig their way to the surface. Tortoise mothers provide protection for about 80 days, after which they survive on their own, but turtle hatchlings are on their own from birth. Most land-based tortoises are herbivores while turtles can be both herbivores and carnivores.

The shells that cover the body of these reptiles are very important as they give researchers a fair idea of how these reptiles live. As turtles generally prefer to live in water, the shell of a turtle is flat and streamlined to aid in swimming and diving, while the shell of a tortoise, which lives on land, is rather large and dome-shaped to provide protection from predators. Also, the shell of a tortoise is quite heavy when compared to a turtle's shell, which is lighter to avoid sinking and to increase swimming speed.



Tortoises can live about as long as humans, around 60-80 years, but some have been known to live for over 150. The common lifespan of a turtle is about 20-40 years, while sea turtles average 60 to 70 years, with about 40 to 50 years of that required to reach maturity. While it is sometimes reported that tortoises have lived for over 200 years in captivity, confirming the validity of these claims has been difficult. Most tortoises can live over 100 years in captivity, but living beyond that age requires carefully controlled, nurturing environments.

Screaming Sculptures, or Literary Tableaux

Essential Question: How can students use movement to increase comprehension and demonstrate understanding of components of storytelling?

Objectives: Students will...

- Practice sharing and cooperation.
- Use movement to explore storytelling.
- Communicate and interpret meaning through movement.

Grade Level & Group Dynamic: Pre-k to 3, 20 to 30 players.

Activity Description:

- Divide class into groups of no more than five and ask them to gather in groups around the room. Ask students to number off (1 to 5) and put themselves in that order.
- Round One: Activities From a Hat
 - Have one member from each group pull an activity out of a hat (finding a \$100 bill on the ground, putting out a fire, playing at recess).
 - One at a time each member of the group will come running into the center of the room screaming, and strike a pose that would demonstrate a part of that activity.
 - Students should not plan in advance with their group but instead use surprise and spontaneity.
 - The group should hold their Frozen Sculpture (Tableaux) and allow the class to observe and then guess what their activity is.
- Round Two: Fables from a Hat
 - Have one member from each group pull one of the fables from the play out of a hat.
 - One at a time each member of the group will come running into the center of the room screaming and strike a pose that would demonstrate a part of that fable.
 - Students should not plan in advance with their group but instead use surprise and spontaneity.
 - The group should hold their Frozen Sculpture and allow the class to observe and then guess what their activity is.
- If they guess correctly, the next group goes. If not, the group doesn't reveal the activity or fable and has another chance to do a second draft of their sculpture.
- After all groups have presented their sculpture, continue to discuss which group focused on character, which on plot, which on location? What makes the sculpture communicate most effectively? What details helped to guess?

Outcomes: Students will...

- Increase ability to share and cooperate.
- Increase comprehension of concepts and themes.
- Understand part of a story and components (character, plot, details, location)

Once Upon a Time...

Essential Question: How can students better understand the components of crafting a story and increase their confidence in their own creativity?

Objectives: Students will...

- Examine narrative skills by improvising a story.
- Explore the elements that make a good story, whether told verbally or written.

Grade Level & Group Dynamic: Grade 4 to 8, 20 to 30 players.

Activity Description:

- Teacher asks for five volunteers.
- Teacher asks them to select one of five slips of paper, on which are written:
 - *Once upon a time...*
 - *Every Day...*
 - *However, one day...*
 - *Because of that ...*
 - *Until finally...*
- It is important that the players chosen are called upon in a sequence corresponding to the numbers on their slips of paper. Hence, player number one has #1 (Once upon a time), and so forth.
- Teacher asks player number one to read his/her/their slip and then improvise the rest and keep going until asked to switch.
- Teacher calls “stop” after the first storyteller has established a beginning for the story. This can vary depending on many factors such as verbal skill of players, self-confidence, etc. The stop should be called before the player runs out of ideas and confidence. This also keeps the energy of the game high.
- Player number two is instructed to read her/his/their slip and continue the story. The process continues through all five players, the fifth being asked to bring the story to its conclusion.
- Ask students to discuss the story, starting with the five creators, and then asking for feedback from the students observing; focus the conversation on these elements of a good story:
 - Well-developed characters and setting
 - Inciting Incident, Obstacles, and Climax
 - Concise Action & Dialogue
 - Clear conflict and resolution
 - Reincorporating information
 - Sufficient descriptive detail

Outcomes: Students will...

- Be able to create a cohesive story with a beginning, middle, and end.
- Understand what makes a story interesting.
- Be able to use listening skills to create a story together.

BEFORE THE PERFORMANCE

1. The Moral of the Story

Many of us grew up reading or listening to stories from the Bible, Aesop's Fables, Trickster Stories, or Grimm's Fairy Tales. An important aspect to all of these stories is that they have a moral—a lesson that the author wanted us to learn. Ask students to pick one of the Fables that are included in the production and discuss what they felt was communicated in the story and what the translator indicated Aesop's moral might have been. Ask each student to select a character from the story and write the lesson-learned from that character's perspective.

2. Walk like the Animals

Aesop's Fables feature all kinds of animals in situations that may seem familiar. When we read the fables we can imagine the different animals and how they would relate to one another. But what if you were one of the animals and had to figure out how to move like a Bear, or a Lion, or a Tortoise? Have students spread out around the room and practice locomoting in three different speeds: super slow, really slow and kinda slow. Make a list of the animals they will see in the play on the board, shout an animal, and ask them to move like that animal in one of the three speeds. Afterwards, gather in a circle and discuss how the animal movements were similar and how they were different.

3. Pass the Story, please

After reading the original fables or watching videos, have students sit in a circle, pick one of the fables, and pass a talking block or beanbag to indicate their turn. When they have the bag, they should add one sentence to tell what happens in the original fable. Once the story has been completed then start to pass the bag again only this time students pick a different fable and can begin to elaborate on the story in new ways as long as they only add one sentence. Repeat as many times as the students' imagination will allow.

4. Making Theater Magic

To present these stories on stage, the actors and other theatre artists must solve some problems. Below are three problems that had to be solved for *Aesop's Guide to Friendship*. Ask students to discuss how they might solve the problems below (and some of their own). Divide the class into groups and ask each to pick a fable. They may use lights, costumes, set pieces, sound effects, music, or props to come up with their solutions.

Problem 1: How do you show many different types of animals from tiny ants to little tortoises and big lions to giant bears on the stage with three human actors?

Problem 2: How do you make a flat stage look like a forest or a meadow?

Problem 3: How can you show a stream on stage?

AFTER THE PERFORMANCE

5. What's the Moral?

The playwright selected and adapted fables that focused on those that dealt with being a good friend, neighbor, or citizen. Ask students to discuss the ways in which the play presented each fable. How are they different and why did the adaptor make these changes? Discuss how and why their feelings toward each changed. Were students surprised that some of the morals were different? Make a list of the fables from the play on the board and ask students to brainstorm a new, modern moral for each. How were the fables in the play different from the original tales? How did they feel about the changes? What did they learn from each?

6. Create Your Own Hare (Or Tortoise, or Grasshopper, or Ant)

Now that you've read the original Fables, it's time to create an animal. Have students select their favorite character (animal or human) from one of the fables and write a description using the fable and their imagination. To ensure that their creation fits in the classroom, use the following guidelines.

The 3D character should be:

- No taller than 24 inches
- Be made of some type of paper
- Be securely fastened to a piece of string

Create a gallery, hang them from the ceiling, or arrange them together with the other character(s) in their fable.

3. Create Your Own Fable

To be considered a fable, a story must have animal characters with human characteristics and there must be a moral or lesson. Fables are typically short, and the setting is usually outside. Use the following checklist to develop your own original fable.

- Decide on a lesson or moral that will be taught in the story.
- Determine a problem and solution that will take place in the story to teach the moral.
- Identify animal characters with human characteristics for the story.
- Decide on a setting for the story.
- Outline the story's beginning, middle and end, including the problem and the solution.
- Add additional details like time of year, description of the characters, and dialogue.
- Complete with a title and illustrations.

4. Making Music for the Play

Explore how music can help tell a story. Singing was a big part of this production. How did the songs help you understand the actions of the play and the feelings of the characters? What mood or emotions did the different songs suggest, and how can your voice reflect these emotions? Discuss what "sound effects" are and recall any sound effects used in the show that helped create the world of the play.

RESOURCES FOR TEACHERS AND STUDENTS

Books on Aesop and His Fables

- Bosma, Bette. *Fairy Tales, Fables, Legends, and Myths: Using Folk Literature in Your Classroom*. New York: Teacher's College Press. 1992
- Daly, Lloyd W. *Aesop Without Morals*. New York: Thomas Yoseloff, 1961.
- Townsend, George. *Three Hundred Aesop's Fables*. London: Routledge & Sons, 1867.
- Handford, S.A. *Aesop's Fables*. England: Puffin, 1954.
- Lessie, Pat. *Fablesauce: Aesop Reinterpreted in Rhymed Couplets*. Haley's, 1999.
- Stade, George, ed. *Aesop's Fables*. New York: Barnes and Nobles Classics, 2003.
- Temple, Olivia & Robert. *Aesop: Complete Fables*. New York: Penguin Classics, 1998.

Books for Early & Middle Readers

- Rosenthal, Paul. *Yo, Aesop*. New York: Simon & Schuster Books for Young Readers. 1998
- Emberley, Rebecca and Ed. *The Ant and the Grasshopper*. Roaring Brook Press, 2012.
- Tingle, Tim. *When Turtle Grew Feathers: A Folktale from the Choctaw Nation*. August House Little Folk, 2007.
- Pinkney, Jerry. *The Lion & The Mouse*. Little, Brown & Co. Books for Young Readers, 2009.
- Forest, Heather. *The Contest Between the Sun & the Wind*. August House Little Folk, 2008.
- Crow, Kristin & Forshay, Christina. *The Really Groovy Story of the Tortoise and the Hare*, DATE.

Recommended Web Sites

- <http://www.vrml.k12.la.us/dozier2/fairytales/fairytales.htm> Table demonstrating the difference between Fairy Tales, Folktales, Fables, Legends, Myths with links to grade-level appropriate books.
- <https://fablesaofaesop.com/the-hare-and-the-tortoise.html> Complete Online Collection of *Aesop's Fables* organized by the Perry Index.
- <http://read.gov/aesop/> Library of Congress *Aesop's Fables Interactive Book. History of Toys and Games* has a timeline to trace the history of favorite toys and games.

Common Core Standards for English Language Arts & Literacy: Anchor Standards for Speaking and Listening

- Comprehension and Collaboration
 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Presentation of Knowledge and Ideas
 - Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
 - Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.