

LO: Use adverbials to explore the emotions of a character

Today, we are going to focus on the events of the second part of the poem.

Let's remind ourselves of what happened...

PART TWO



I

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gypsy's ribbon, looping the purple moor,
A red-coat troop came marching—
Marching—marching—
King George's men came marching, up to the old inn-door.

II

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement,
With muskets at their side!
There was death at every window;
And hell at one dark window;
For Bess could see, through her casement, the road that he would ride.

III

They had tied her up to attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!

"Now, keep good watch!" and they kissed her.

She heard the dead man say—

Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

IV

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched & strained in the darkness, & the hours crawled by like years,
Till, now, on the stroke of midnight,
Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

V

The tip of one finger touched it; she strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast,
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's refrain.

VI

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding,
Riding, riding!
The red-coats looked to their priming! She stood up, straight and still!

VII

Tlot-tlot, in the frosty silence! *Tlot-tlot*, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—with her death.

VIII

He turned; he spurred to the West; he did not know who stood
Bowed, with her head o'er the musket, drenched with her own red blood!
Not till the dawn he heard it, his face grew grey to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in the darkness there.

IX

Back, he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him and his rapier brandished high!
Blood-red were his spurs i' the golden noon; wine-red was his velvet coat,
When they shot him down on the highway,
Down like a dog on the highway,
And he lay in his blood on the highway, with the bunch of lace at his throat.



Look again at the notes you made during the 'flat chat' activity, particularly focusing on the **emotions and motives** of each character.

What drove them to act in the way that they did?

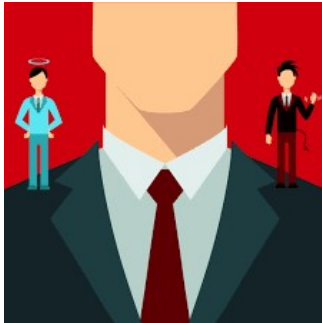
Would they have done anything differently, if they had known what was to happen?

How much **guilt** do they feel about what they have done, and how much do they **blame** others for what has happened?



There *is* one more character that we have not considered in all this: the Landlord.

Your teacher will now take on the role of the Landlord - take a couple of minutes with a partner to jot down on scrap paper some questions that you would like to ask him.



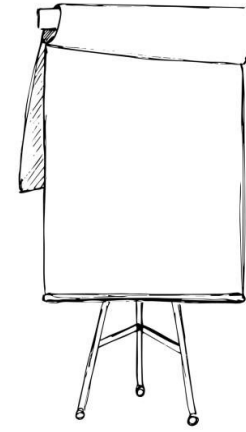
We will be using the technique of 'corporate brain', in which four volunteers will act as the character's brain - each question will only be answered by the Landlord once the 'brain' has discussed and agreed on an answer first.

L.O. Use adverbials to explore the emotions of a character

Now it's time to use what we know about the characters to write an **internal monologue**. This is a little like a diary entry, written in the first person and containing the thoughts and emotions of a character. However, a monologue is written in the present tense, and has the added advantage of revealing the character's thoughts in the 'real time' of a scene, which means that the character does not necessarily have to survive...



The Landlord



Features of an internal monologue:

- Present tense
- Include what the character might feel
- Emotive language
- Rhetorical questions
- Adverbials to explore different moments in time
(first/then/soon/before/since/while etc.)

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