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| © | **Unit 3 : Shakespeare**Presentation | Cawthra Park Secondary School2014-2015 |

*June 2015*

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Presentation Dates: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Overview:** You are to create an original dramatic monologue for ONE of the characters to speak at

a specific points in the play OR to speak as an epilogue after the play has concluded. Your purpose is to reveal the character’s thoughts, motives, feelings, and problems by applying at least ONE of the themes below:

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| Envy | Humility | Chaos |
| Lust | Madness | Revenge |
| Jealousy | Pride | greed |
| Sanity | Love | mercy |

**Tasks:** 1. Form groups of no fewer than three and no greater than five.

1. Pick ONE character and ONE theme from the play and together do a character analysis for the whole play. Your analysis should show how that character reveals your selected theme as how the character evolves while reacting to new circumstances.
2. Choose key pivotal moments to insert your monologues. Assign a key moment to each group member.
3. Individually, you will plan your character’s dramatic monologue, starting with a key line from the text.
4. Each group member is to write a 10 to 15 line (in blank verse!) soliloquy for your character that continues from the key line.
5. Peer edit and revise each other’s work. Create a polished dramatic monologue with seamless transitions between group members.
6. As a group, plan how you will introduce, sequence and co-ordinate your monologues. Help each other rehearse. You may wish to co-ordinate any symbolic props or costumes to show how the character has developed.
7. Present your dramatic monologues in a polished, well-rehearsed and organized manner.
8. You should plan an introduction which should summarize your theme and character analysis.
9. You should plan a conclusion where you explain Shakespeare’s position on your selected theme. (ie. “What is Shakespeare *saying* about \_\_\_ (insert theme here) \_\_\_?” “How is he holding a mirror up to his audience and showing us the best, and worst, of our nature as human beings?”

You should also consider the methods of development (see attached handout) and be sure to apply the conventions of Shakespearean soliloquies (also attached). Which figures of speech and the images you use are up to you, but they must suit the character and **remain true to the play as written by Shakespeare.** For example, a warrior might use imagery about weapons and armour; a sheltered young maiden would not. You MAY use modern language (“you” instead of “thou”; “I think” instead of “methinks”).

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| **Performance Criteria for the Presentation** |  | Marks |
| **Knowledge & Understanding** |  | /15 |
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| * demonstrates understanding of how to create a soliloquy written in **blank verse and in iambic pentameter**
 | R 1 2 3 4- 4 4+ |
| * demonstrates understanding of the form and conventions of a dramatic monologue to **develop and reveal character development**
 | R 1 2 3 4- 4 4+ |
| **Thinking & Inquiry** |  | /15 |
| * uses the most appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate your meaning in a compelling way and to **engage your intended audience**
 | R 1 2 3 4- 4 4+ |
| * analyses the original text in terms of the **information, ideas, issues, and themes**, examining how various aspects of the text contribute to meaning
 | R 1 2 3 4- 4 4+ |
| * uses **vocabulary** which reveals shades of meaning and with the precision which stays true to Shakespeare’s original text
 | R 1 2 3 4- 4 4+ |
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| **Communication** |  | /15 |
| * uses a variety of **vocal strategies**, including tone, pace, pitch, and volume, effectively and with sensitivity to audience needs
 | R 1 2 3 4- 4 4+ |
| * communicates in a clear, coherent manner, using a **structure and style** effective for the purpose, subject matter, and intended audience
 | R 1 2 3 4- 4 4+ |
| * **judiciously uses props and costuming** to symbolically represent the character
 | R 1 2 3 4- 4 4+ |
| **Application** |  | /15 |
| * at the **conclusion** of your presentation, make a meaningful connectionwithin and between various contexts (e.g., between the text and personal knowledge and experience, other texts, and / or the world outside school (eg. Symbolically bring the theme you are using into a **modern context**).
 | R 1 2 3 4- 4 4+ |
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Use this rubric like a checklist to be sure that you have included multiple demonstrations of each of the required skills.

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**Methods of Development**

A poetic soliloquy in which the speaker reveals his or her own character at a particular point in time, under specific circumstances.

The speaker may appear to be speaking to himself, such as when Hamlet call himself “a rogue and peasant slave” (Hamlet 2.2.545) or to a specific, usually imaginary audience, such as when Prospero addresses “Ye elves of hills, brooks, standing lakes and groves” (Tempest 5.1.33).

The purpose of a soliloquy is to reveal the character’s thoughts, motives, feelings, and problems to the audience by using one of the following methods of development:

* **Expressing an inner conflict** — such as when Macbeth is torn between his ambition to be king and his honour which urges him not to murder his king: “I have no spur/ To prick the sides of my intent [to kill King Duncan], but only/ Vaulting ambition” (Macbeth 1.7.25-27)
* **Pursuing the answer to a rhetorical question** — such as when Prospero asks the invisible spirit, Ariel, “Hast thou, which art but air, a touch, a feeling/ Of their afflictions, and shall not myself,/ One of their kind … be kindlier mov’d than thou art?” (Tempest 5.1.21-24)
* **Arguing both sides of an internal debate** — such as when Hamlet debates with himself about ‘the nature of being’:

To be, or not to be: that is the question:

Whether ‘tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them?

 (Hamlet 3.1.57-61)

* **Describing how s/he views himself** — such as when King Lear describes himself: “…here I stand, your slave,/ A poor, infirm, weak, and despis’d old man.” (King Lear 3.2.19-20)
* **Describing how s/he views the world** — such as when Hamlet says, “How weary, stale, flat, and unprofitable/ Seem to me all the uses of this world!” (Hamlet 1.2.133-134)

**The Conventions of Shakespearean Soliloquies**

* Blank verse — unrhymed verse in iambic pentameter (a rhythm which is ten syllables long that is accented on every second syllable (eg. “to **be** or **not** to **be** / that **is** the **question…**)
* First person point-of-view — I, me, my, myself, methinks, etc.
* Figurative Speech — such as metaphor, simile, personification, analogy, allusion, irony, oxymoron, word reversal, sentence reversal, antitheses, etc. There are thousands of these. A Dictionary of Literary Terms will help you.
* Imagery — Language that appeals to the five senses. Imagery provides a vivid, specific description. Compare, for example, “What you are saying is unpleasant for me to hear,” with “These words are razors to my wounded heart.” (Titus Adronicus 1.1.307) or “I’m going to really scold her, but I won’t physically hurt her,” with “I will speak daggers to her, but use none” (Hamlet 3.2.387).