

ENG4U: Soliloquy/Monologue Presentation

Assignment:

Your assignment is to bring Shakespeare's *Hamlet* to life. You will present a monologue from the play (at least 12 lines) in a creative and original way. You will be evaluated on your creativity, your memorization of your lines, your use of voice to deliver them effectively, your use of body to block and add character to your part, and in your ability to bring your character to life with costume pieces.

Directions:

1. Brainstorm which monologue/soliloquy you would like to do.
 - a. Your monologue should be at least 12 lines – but no longer than 1.5 pages or an entire soliloquy.
2. Once you have chosen your monologue, brainstorm what kind of “interpretation” or style twist you are giving your scene. Mel Gibson’s version took place in 1200s and is quite “tough.” The Kenneth Branagh’s version is much more modern and “moody.” What style will you use with your scene?
 - a. With this particular style in mind, brainstorm your costume.
3. Practice, practice, practice your lines!
4. Have fun!

	Level 1 Below Expectations (50-59%)	Level 2 Approaching Expectations (60-69%)	Level 3 Meeting Expectations (70-79%)	Level 4- Exceeding Expectations (80-89%)	Level 4+ Exceeding Expectations (90-100%)
Thinking and Inquiry -Creativity and Interpretation (15)	There is no overall interpretive style coming through, and there is very limited evidence of individual interpretations (eg. In reaction to other characters' lines and actions), but an effort is demonstrated.	There is no overall interpretive style coming through, and there is only occasional evidence of individual interpretations (eg. In reaction to other characters' lines and actions)	Despite the fact that no distinct overall "style" is coming through, your scene is still fun and lively due to strong individual interpretations (eg. In reaction to other characters' lines and actions)	Strong individual interpretations (eg. In reaction to other characters' lines and actions) are tied together by an effective overall style	Strong individual interpretations (eg. In reaction to other characters' lines and actions) are tied together by an imaginative and original overall style.
Communication -Memorization of Lines (10)	More than seven minor mistakes or glitches, or more one major issue, but an effort is demonstrated.	Five to seven minor mistakes or glitches in line memorization, or one major problem.	Three to four minor mistakes or glitches in line memorization.	Two minor mistakes or glitches in line memorization.	One minor mistake or glitch in line memorization.
-Dynamic Use of Voice (10)	Lines are often difficult to hear or make out, but an effort is demonstrated.	Lines are usually spoken clearly, but occasionally too soft or fast for us to hear. You occasionally mumble in your delivery.	Lines are spoken clearly and are projected well enough for everyone to hear. Lines are neither too fast nor too slow.	Lines are clear, well-projected, and often make use of a dynamic range of pitch (which creates interest for the audience)	Lines are clear, well-projected, and are excellent in terms of the range of pitch used. Your voice carries tremendous meaning and responds appropriately to every situation.
-Dynamic Use of Body (Blocking and Non-Verbal Cues) (10)	Very few gestures, and you show your back to the audience two or more times, but there is still effort here.	You do use occasional gestures, but stand awkwardly and at least once show your back to the audience.	You are careful to avoiding turning your back to the audience, and occasional gestures help convey the meaning of your lines.	Not only do you use gestures, you make use of the stage. Your frequent movement around the space provided generates considerable visual interest.	You don't just make use of the stage, you command it. Your movement has become as important as your lines.
Application -Use of costume for bringing character to life and staying in character for the duration of your scene (15)	You bring in only one costume piece, showing some effort, but you could really go further than this. You are rarely actually in character.	You bring in only two costume piece. It does help somewhat, but you could really take it further than this. You often fall out of character.	You bring in at least three costume pieces that help the audience visualize your character. You are generally in character well.	You bring in a whole costume, including a change of clothes, that truly helps bring your character to life. Very minor occasional slips are all that remind us that you are not actually the character that you are portraying.	You bring in a whole costume, including a change of clothes, that is pretty much over the top, but entirely effective in bringing your character to life. You are completely and entirely in character for the duration of your scene.