

Subject: English	Grade: 12	Date: October 12, 2016	Duration: 90 Minutes
Lesson Overview	After being exposed in prior lessons to many of Shakespeare's works, students will explore writing for a specific purpose and performing a specific genre: the revenge tragedy.		
Class Profile	30 students with approximately 30% ELL.		

Big Idea(s)	<ul style="list-style-type: none"> • Texts are socially, culturally, geographically, and historically constructed. • The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.
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Curriculum Competencies	<ul style="list-style-type: none"> • Use writing and design processes to plan, develop, and create engaging and meaningful literary, imaginative, and informational texts for a variety of purposes and audiences. • Use the conventions of Canadian spelling, grammar, and punctuation proficiently and as appropriate to the context. • Transform ideas and information to create original texts, using new or unfamiliar genres, forms, structures, and styles.
Content	<ul style="list-style-type: none"> • Elements of style. • Conventions. • Presentation techniques. • Shakespearean language.

Materials and Equipment Needed for this Lesson
<p>35 copies of Hieronimo's Soliloquy, Act 2 scene 3 of <i>The Spanish Tragedy</i> Black/whiteboard. Chalk/whiteboard markers.</p>

	Lesson Stages	Learning Activities	Time
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1	Intro/warm-up/hook	<p>Have 4-5 students read aloud Hieronimo's Soliloquy from Act 2 Scene 3 of Thomas Kyd's <i>The Spanish Tragedy</i>. Remind them of the work they have done with Shakespeare so far and direct them to other examples of soliloquies such as Hamlet's To be or not to be.</p> <p style="text-align: center;">Hieronimo</p> <p>O eyes! no eyes, but fountains fraught with tears; O life! no life, but lively form of death O world! no world, but mass of public wrongs, Confus'd and fill'd with murder and misdeeds! O sacred heav'ns! if this unhallowed deed, If this inhuman and barbarous attempt, If this incomparable murder thus Of mine, but now no more my son, Shall unreveal'd and unreveng'd pass, How should we term your dealings to be just, If you unjustly deal with those that in your justice trust? The night, sad secretary to my moans, With direful visions wakes my vex'd soul, And with the wounds of my distressful son Solicits me for notice of his death. The ugly fiends do sally forth of hell, And frame my steps to unfrequented paths, And fear my heart with fierce inflamed thoughts. The cloudy day my discontents records, Early begins to register my dreams, And drive me forth to seek the murderer. Eyes, life, world, heav'ns, hell, night, and day, See, search, shew, send some man, some mean, that may— What's here? a letter? tush! it is not so!— A letter written to Hieronimo! For want of ink, receive this bloody writ: Me hath my hapless brother hid from thee; Revenge thyself on Balthazar and him: For these were they that murdered thy son. Hieronimo, revenge Horatio's death, And better fare than Bellimperia doth.' What means this unexpected miracle? My son slain by Lorenzo and the prince! What cause had they Horatio to malign? Or what might move thee, Bellimperia, To accuse thy brother, had he been the mean? Hieronimo, beware!—thou art betray'd, And to entrap thy life this train is laid Advise thee therefore, be not credulous: This is devis'd to endanger thee, That thou, by this, Lorenzo shouldst accuse; And he, for thy dishonour done, should draw Thy life in question and thy name in hate. Dear was the life of my beloved son, And of his death behoves me be reveng'd: Then hazard not thine own, Hieronimo,</p>	10 minutes
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		<p>But live t'to effect thy resolution. I therefore will by circumstances try, What I can gather to confirm this writ; And, heark'ning near the Duke of Castile's house, Close, if I can, with Bellimperia, To listen more, but nothing to bewray.</p>	
2	Instructions	<p>In the style of Shakespeare, Marlow, Kyd and Webster, create a character, write a soliloquy in which the character vows revenge, and perform the soliloquy.</p> <p>Constraints (Which will be written on the board):</p> <ul style="list-style-type: none"> • Using Shakespearean language. • The soliloquy should be in verse, but needn't rhyme unless desired. • The character must be alone. • The character must refer to a hated enemy who is offstage. • 10 lines minimum. Example: 2-4 lines to mention what the enemy has done, 2-4 lines what the character would like to do, 2-4 lines to demonstrate a clear shift as the character decides what to do to avenge themselves (A la Hamlet's 'To be or not to be...' or Helena's 'How happy some o'er others...', and 2-4 lines to wrap it up. 	5 minutes
3	Practice and Production	The students will get most of the class period to write their soliloquy.	45 minutes
4	Closure	<p>Get them into groups of 5. One at a time, they will take turns reading their monologues in small groups. The instructor will float from group to group (20 minutes). Then as a class, facilitate a discussion discussing the advantages of the soliloquy to the playwright. How might a character being alone onstage assist the audience to understand key plot points? (10 minutes). They will hand in their drafts at the end of class.</p>	30 minutes

Adaptations for English Language Learners	Students that require assistance could be initially paired with a buddy to collectively write a soliloquy.
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Assessment/ Evaluation of Students' Learning	<ul style="list-style-type: none">• Characters are well developed and motivated.• Students are using the language to express and reveal plot effectively.• Students consider setting to add interest to the scene.• Students are spelling, articulating and pronouncing words correctly.• Students are able to identify what a soliloquy is, and articulate how it is effectively used to indicate state of mind, exposition, and character intent in a play.
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