Illustrated English

Graphic Narrative Activities and Templates





Ministry of Education

Illustrated English Graphic Narrative Activities and Templates

Open School BC

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Introduction

This package contains three sets of graphic image templates: the first for existing narratives, the second for dialogues, and the third for four of Shakespeare's soliloquies. The templates are presented single sided for ease of copying. Teachers may copy these templates to use with their classes, in order to meet English Language Arts outcomes addressing visual narrative. Suggestions for activities are included; however, teachers may also use these templates in other ways, and for other subjects such as second languages and ESL.

Please note that the rights to reproduce templates in this package is restricted to the individual purchaser. Teachers may reproduce solely for use with their own classes.

Use of the graphic templates in this package will help students meet the following prescribed learning outcomes from the *English Language Arts 8 to 12 Integrated Resource Package:*

Reading and Viewing

B3 view, both collaboratively and independently, to comprehend a variety of visual **texts**, such as

- broadcast media
- web sites
- graphic novels
- film and video
- photographs
- art
- visual components of print media
- student-generated material

B12 recognize and explain how **structures** and **features** of **text** shape readers' and viewers' construction of meaning including

- form and genre
- functions of **text**
- literary elements
- literary devices
- use of language
- non-fiction elements
- visual/artistic devices

Writing and Representing

C12 use and experiment with elements of **style** in writing and **representing**, appropriate to purpose and audience, to enhance meaning and artistry, including

- syntax and sentence fluency
- diction
- point of view
- literary devices
- visual/artistic devices

C13 use and experiment with elements of **form** in writing and **representing**, appropriate to purpose and audience, to enhance meaning and artistry, including

- organization of ideas and information
- text features and visual/artistic devices

English Language Arts 8 to 12 Integrated Resource Package 2007, British Columbia Ministry of Education

Narrative Drawings

Visual text (including graphic novels) was formally introduced in the English Language Arts curriculum with the *English Language Arts 8 to12 Integrated Resource Package 2007* (IRP). The IRP defines the graphic novel as: "a narrative medium characterized by sequential art with or without **text**" (p. 256).

In this section sequential art for four existing written works are presented. The works come from a variety of Canadian sources and a variety of forms: a poem, ballad, legend, and traditional Inuit song. Students can use the art in the templates, along with the original text, to meet reading and viewing outcomes. They can also use the art to create their own graphic narratives, thus meeting writing and representing outcomes.

There are two sets of drawings for each template, one in the correct order of the work and one in random order. For most of the works, the original text designed to accompany the visual representations is not included, due to copyright restrictions—though it can be found online or in high-school anthologies.

Suggested instructions for students on using the templates follow immediately after the templates themselves.

Templates

Narrative A: "David" by Earle Birney

Earle Birney's poem "David" is illustrated in Narrative A. The poem, published in 1942 in *David and Other Poems*, won a Governor General's Award for Literary Merit that year. The poem is available in many high-school anthologies and on a variety of web sites.

Narrative B: "White Squall" by Stan Rogers

This piece is based on Stan Roger's ballad "White Squall." A white squall is a sudden and violent windstorm that comes without warning, common on the Great Lakes. Wiarton, the town referred to in the song, is a port in Ontario off the Georgian Bay. Many of its citizens are employed in the shipping industry. Several sites on the Internet have lyrics for the song as well as videos and recordings of it performed. The song's lyrics are also reproduced in some high-school anthologies.

Narrative C: "The Spring of Youth" by Ulivfak

"The Spring of Youth" is a poem based on an Inuit song collected by Knud Rasmussen. Rasmussen spent many years exploring Inuit culture in Northern Canada and Greenland in the early to mid 1900s. "The Spring of Youth" was first published in 1973 in *Eskimo poems from Canada and Greenland,* translated by Tom Lowenstein. In this book, Ulivfak is credited as the author of the poem and is described as "Caribou Eskimo man, Barren Grounds" (p. 37). The poem details an old man remembering his younger days hunting reindeer.

Narrative D: "Echo and Narcissus"

The drawings for Narrative D illustrate the story of Echo and Narcissus. Echo and Narcissus were two ancient legends combined in a poem by Ovid, a Roman poet. A retelling of this poem as a story is included following its narrative templates.

The templates for narratives A to D appear starting on the next page, in the order listed below. Each visual narrative is included first in an ordered format and then in a random order format. A paste-up template for rearranging the narrative graphics is also included.

Narrative A ordered Narrative A random

Narrative B ordered Narrative B random

Narrative C ordered Narrative C random

Narrative D ordered Narrative D random Narrative D text

Narrative Paste-up Sheet













Narrative A ordered















Narrative A ordered



Narrative A ordered





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Narrative A random











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Narrative D ordered













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Narrative D ordered



Page 1 of 3











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Narrative D random

Page 2 of 3



Narrative D random



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Echo and Narcissus

The nymphs of the woodlands graciously welcomed Jupiter whenever he visited their home. Among them Echo was the most lively, adept at sports, and beautiful. But her greatest talent was talking. She skillfully bent the truth, and always had the last word in an argument.

One day, as the nymphs flirted and played with the god, Echo noticed Jupiter's jealous wife, Juno, searching for her husband near the mountainside. Echo ran up the path and stalled Juno with lively stories, talking quickly while the nymphs and Jupiter got away—a trick that had succeeded many times before. But today, Juno wasn't tricked.

Instead, she cursed Echo furiously. "You love your words so much," shouted Juno, "but after today, you will never have your own—you will only repeat the words of another. Ha! Now you really will always have the last word!"

True to Juno's words, Echo found she had no voice of her own. Distraught, she went wandering alone in the woods, stopping when she spotted the most beautiful youth she had ever seen. She tried to call out to him, only to be reminded of Juno's curse.

She loved him instantly, as many other nymphs had before—Narcissus was as beautiful as Adonis, with eyes bright as Apollo's. But the youth had never returned anyone's affection.

Echo followed Narcissus through the woods as he hunted deer, hiding behind trees, waiting for him to speak. She felt a force like the woodland river pushing at her back, and as she walked closer to him, she grew deeper in love. Narcissus stopped, sensing her presence. He turned, but Echo hid again. "Listen, is there anyone here?" he shouted.

"Here!" Echo replied.

Narcissus looked around, but still Echo hid from him. "Don't be shy, now. Come here to me," Narcissus demanded.

Echo felt herself fill with courage as she answered him, "Come here to me!"

He sought her face around the woods where he stood. Her voice was so beautiful, why wouldn't she show herself? "Let me meet you," he said.

Braver now, Echo replied with her heart beating strong, "Let me meet you!" and rushed out from behind the tree to put her arms around him.

Narcissus was shocked to have the strong and beautiful Echo throw herself at him. He blocked her, throwing her arms off. "Leave me! I don't want you to love me like this!" he said in a fright and backed away from her vulnerable look.

"Love me like this!" said Echo softly, wrapping her arms around herself. "Love me like this!" As she watched Narcissus retreat into the forest, her eyes filled with tears.

Echo wandered through the pathless wood until she found a lonely cave to be her new home. Narcissus continued to hunt on his own, until a few days later, he came across a pool just below Echo's cave. So still and shining was the pool, it was as though the gods had turned it into a sapphire jewel. No one came to disturb its silver-blue surface or let their animals drink from it. The surrounding mountains and trees protected it from the slightest of breezes.

Thirsty and tired at the end of a long hunt, Narcissus was glad to see the still water. He lay down by the pool, but when he leaned over to take a drink, he stopped. Looking up at him was the most exquisite face he had ever beheld, rimmed with curly golden locks. The eyes sparkled and the cheeks were rosy with health. He had never seen a water-spirit more fair than the face that looked back at him.

After all this time, someone had entered his heart. But when he bent to kiss the beautiful lips, his lips touched only water. He tried to put his arms around the image, but it only vanished in the ripples.

"I don't mean to scare you away. Where do you go? The nymphs love me. Why won't you? There is nothing but a little water between us. Surely we can overcome that?"

The surface stilled, bringing the face of his beloved back again. Narcissus kissed the pond once more and gazed with longing at the silent face. He sighed. "When I kiss you, you lean in to kiss me. When I reach for you, you appear to reach for me too. When I smile, you smile back. And now, look, I have made you weep, too."

Narcissus wiped away his tears. When a puzzled look came over the face in the pond, a look that so clearly matched his own lovesick confusion, the truth washed over him. "Oh, no. I will never have you. You are only my reflection!" Narcissus cried harder, and the tears chased away his beloved image once again. "Please, don't go! At least let me look at you, if that's all I can do."

Echo watched as Narcissus stared into the pool below for days, never tearing himself away to eat, nor drinking from the pool, lest he chase away the admiring face that looked back at him.

Whenever Narcissus sighed "alas," Echo answered him, "alas." His body wasted away, until, swallowed up with grief, Narcissus said "Goodbye," lay his head down on the grass, and died.

"Goodbye," said Echo.

The nymphs who had loved Narcissus came to search for his body. But all they found where he had lain pining for his own reflection was a cluster of flowers with leaves as smooth as the pool, centres golden as his hair, and petals as bright as the whites of his eyes had been. This flower was called a Narcissus.

Devastated by her loss, Echo returned to her cave to mourn. She did not eat or drink. As days passed, her body wasted away until there was nothing left but her voice in the cave, repeating the last words of others from afar.



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Reading and Viewing Activities

Using the Graphic Narrative Templates with Assigned Texts

The suggestions below are intended for use with the following written texts:

- "David" by Earle Birney
- "White Squall" by Stan Rogers
- "The Spring of Youth" by Ulivfak
- "Echo and Narcissus" retelling of Ovid's original (text provided as a template)

Ordered Drawings

For every illustration, use the text boxes to write a line or lines from the story that best relate to the illustration.

Using your own words, use the text boxes to write a summary of what's happening in each illustration as it relates to the story.

Using your own words, write in dialogue for each illustration as it relates to the story. Be sure to include the name of the character that is speaking.

Random Order Drawings

Cut out the illustrations and reorder them in the correct sequence. Include a sentence with each illustration summarizing what the illustration depicts.

Choose the best illustration for the exposition, rising action (there may be more than one illustration), climax, falling action (there may be more than one illustration), and resolution of the work. Write a sentence summarizing what occurs at each event. Cut out the illustrations and present them in the correct plot order.

Follow-up Questions

The follow-up questions included below are of varying complexity, and are designed for independent or collaborative oral or written response.

Does seeing illustrations for the story help you understand it? Why or why not?

Do you think the content of each illustration was a good choice for illustrating that part of the story? Why or why not? What would you have done differently?

Is there any content you think should have been illustrated that wasn't? If so, what would you draw as an illustration?

Do you think the visual narrative is an appropriate way to tell this story or do you prefer the original form of the story?

Do you think the way the characters are drawn is appropriate to the story? Why or why not?

Choose your favourite drawing in the set and discuss what you like about it. Things you may discuss could include:

- How the artist arranged the elements in the drawing
- How the artist drew the characters or scene
- The use of light and dark shades
- Where your eye is drawn
- How the drawing makes you feel and how it achieves this

Choose your least favourite drawing in the set and discuss what you don't like about it and how it could be improved. Things you may discuss could include:

- How the artist arranged the elements in the drawing
- How the artist drew the characters or scene
- The use of light and dark shades
- Where your eye is drawn
- How the drawing should make you feel and how to achieves this

Writing and Representing Activities

Using the Graphic Narrative Templates without Assigned Texts

The following activities may be conducted without using the original texts the images were based on.

Ordered or Random Order Drawings

Using the illustrations, compose the text for your own graphic narrative. You may reorder, repeat and delete the given illustrations and/or find or create additional illustrations of your own.

Using the illustrations, compose a storyboard detailing the plot of a short film you'd like to make. Under each illustration, write in the action that occurs at that scene. You may also choose to include character's dialogue. You may reorder, repeat and delete the given illustrations and/or find or create additional illustrations of your own.

Dialogue Drawings

These five templates enable the student to write dialogue for characters presented in a variety of situations. The characters are drawn with expressive body language to help students develop appropriate dialogue. Templates of thought and speech bubbles are included. Students can write dialogue and thoughts into the bubbles and paste them into position on the drawings.

Directions, written to the student, on how dialogue pages may be used to meet outcomes related to writing and representing follow the templates.

Templates

The templates for dialogues A to E appear starting on the next page, in the order listed below.

Dialogue A (two pages featuring a workday with male characters)

Dialogue B (one page featuring a male/female romantic relationship)

Dialogue C (one page featuring a male/female discussion on a park bench)

Dialogue D (one page featuring a male/female discussion while walking)

Dialogue E (one page featuring a male/female disagreement in a café)

Speech Bubbles

Thought Bubbles













Name: _



Name: _____



Name: __



Name: _____






Writing and Representing Activities Using the Dialogue Templates

Using the speech and thought bubbles, write in dialogue and thoughts and paste these onto the graphic narrative template. Use this situation for the beginning of a story. Continue writing the short story as a graphic narrative (find or create your own illustrations) or in paragraph form.

Using speech and thought bubbles, write in dialogue and thoughts and paste these onto the graphic narrative template. Use the dialogue page as part of a longer story. The dialogue page may be used for any point in the story. Continue writing the short story as a graphic novel (find or create your own illustrations) or in paragraph form.

Create a character sketch using the dialogue page. Using speech and thought bubbles, write in dialogue and thoughts for all the characters and paste these onto the graphic narrative template. Remember that what characters say and the way in which they say it reveals information about that character to the reader. On a separate piece of paper write some biographical information for each character, including:

- Name
- Physical characteristics (age, height, state of health, any distinguishing marks)
- Personality traits
- Relationship to other characters on the page
- How he/she feels about the other character
- How the other character feels about her/him

Using speech and thought bubbles, write in dialogue and thoughts and paste these onto the graphic narrative template to show different points of view. Have the characters in the graphic discuss the types of music they like (or another topic your teacher may assign) including their thoughts about each other's comments. There are three copies of the template, one to illustrate each type of omniscient point of view. Remember that it's the thought bubbles that will show point of view, as they will indicate whose inner thoughts are known. Recall the different types of third-person point of view:

- Third-person Omniscient (more than one character's thoughts are known)
- Third-person Limited Omniscient (only one characters thoughts are known)
- Third-person Objective (no characters thoughts are known)

Use the illustrations to create dialogue for the opening scene of a movie. Using speech bubbles, write in the dialogue and paste the balloons onto the graphic narrative template. Then write a paragraph outlining your idea for the movie, as if it is a pitch to sell your movie idea to potential financers. Main points to cover include:

- Movie title
- Genre (drama, comedy, action, thriller, horror, romance, documentary)
- Main characters
- Summary of the plot (beginning, rising action, climax, falling action, and resolution)

Shakespeare's Soliloquies

Images that illustrate four of Shakespeare's soliloquies are presented along with the text of each soliloquy. Students match the text to the illustration that best represents it and then answer two multiple-choice questions about the soliloquy. Doing so enables a careful reading and comprehension of the work, thus meeting reading and viewing outcomes.

A template for assembling the soliloquy in order (Paste-up Sheet) is included in the templates. A template of the images, in order without text, for each soliloquy is also included. Ideas for activities on using these and/or the completed soliloquy template follow the templates.

Templates

The templates for the four soliloquies appear, starting on the next page, in the order listed below. Each template is included first in the two or three page image and text version and then in a one page image only version.

Jaques' Soliloquy, *As You Like It*, Act II, scene 7 Jaques' Soliloquy, *As You Like It*, Act II, scene 7, images only

Juliet's Soliloquy, *Romeo and Juliet*, Act III, scene 2 Juliet's Soliloquy, *Romeo and Juliet*, Act III, scene 2, images only

Macbeth's Soliloquy, *Macbeth*, Act II, scene 1 Macbeth's Soliloquy, *Macbeth*, Act II, scene 1, images only

Lady Macbeth's Soliloquy, *Macbeth*, Act I, scene 5 Lady Macbeth's Soliloquy, *Macbeth*, Act I, scene 5, images only

Soliloquy Paste-up Sheet

Jacques' Soliloquy, Act II, scene 7

Setting the Scene

Duke Senior's rather philosophical attendant Jacques has just witnessed Orlando's dramatic sword-waving entrance. He hears the kindly Duke remark how life is full of drama, and decides to extend the metaphor.

All the world's a stage, And all the men and women merely players. They have their exits and their entrances, And one man in his time plays many parts, His acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. Then the whining school-boy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. Then a soldier, Full of strange oaths, and bearded like the pard, Jealous in honour, sudden and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth. And then the justice, In fair round belly with good capon lin'd, With eyes severe and beard of formal cut, Full of wise saws and modern instances; And so he plays his part. The sixth age shifts Into the lean and slipper'd pantaloon, With spectacles on nose and pouch on side, His youthful hose, well sav'd, a world too wide For his shrunk shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans every thing. As You Like It (II.vii.139–167)

What to Do

On the following page is the soliloquy's text and a series of pictures that illustrate the soliloquy. Carefully read the soliloquy and follow the "Text to Sketch Directions" to match each part of the soliloquy to a picture. Then answer the following questions.

The purpose of Jaques' soliloquy is to reveal to the audience how

- a) life is similar to a play: people go through stages, acting them out.
- b) life is pointless, since people just grow old and die.
- c) being an actor is more purposeful than living the stages of life.

Shakespeare used soliloquies for different dramatic purposes. Jaques' soliloquy

- a) reveals private, inner reflections.
- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.









Jaques' soliloquy from As You Like It (II.vii.139–167) And all the men and women merely players. They have their exits and their entrances, And one man in his time plays many parts, His acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. Then the whining school-boy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow. Then a soldier, Full of strange oaths, and bearded like the pard, Jealous in honour, sudden and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth. And then the justice, In fair round belly with good capon lin'd, With eyes severe and beard of formal cut, Full of wise saws and modern instances; And so he plays his part. The sixth age shifts Into the lean and slipper'd pantaloon, With spectacles on nose and pouch on side, His youthful hose, well sav'd, a world too wide For his shrunk shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound. Last scene of all, That ends this strange eventful history, Is second childishness and mere oblivion,

Sans teeth, sans eyes, sans taste, sans every thing.

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- Read the soliloquy and look the pictures.
- Divide the soliloquy text into eight parts, so that each part matches one of the pictures. (The parts will be different lengths.)
- Cut out the parts of text and their corresponding pictures and assemble them, in the correct order, on a new piece of paper.















Juliet's Soliloquy, Act III, scene 2

Setting the Scene

Juliet has secretly wed Romeo and is now waiting for him in her bedchamber.

Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging: such a wagoner As Phaethon would whip you to the west, And bring in cloudy night immediately. Spread thy close curtain, love-performing night, That runaway's eyes may wink and Romeo Leap to these arms, untalk'd of and unseen. Lovers can see to do their amorous rites By their own beauties; or, if love be blind, It best agrees with night. Come, civil night, Thou sober-suited matron, all in black, And learn me how to lose a winning match, Play'd for a pair of stainless maidenhoods: Hood my unmann'd blood, bating in my cheeks, With thy black mantle; till strange love, grown bold, Think true love acted simple modesty. Come, night; come, Romeo; come, thou day in night; For thou wilt lie upon the wings of night Whiter than new snow on a raven's back. Come, gentle night, come, loving, black-brow'd night, Give me my Romeo; and, when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine That all the world will be in love with night And pay no worship to the garish sun. O, I have bought the mansion of a love, But not possess'd it, and, though I am sold, Not yet enjoy'd: so tedious is this day As is the night before some festival To an impatient child that hath new robes And may not wear them. O, here comes my nurse, And she brings news; and every tongue that speaks But Romeo's name speaks heavenly eloquence.

Romeo and Juliet (III.ii.1-33)

What to Do

On the following page is the soliloquy's text and a series of pictures that illustrate the soliloquy. Carefully read the soliloquy and follow the "Text to Sketch Directions" to match each part of the soliloquy to a picture. Then answer the following questions.

The purpose of Juliet's soliloquy is to reveal to the audience that Juliet is:

a) angry that Romeo has not yet arrived at her house.

b) excited about the arrival of night and consummation of her marriage.

c) philosophical in her perspectives on love.

Shakespeare used soliloquies for different dramatic purposes. Juliet's soliloquy

a) reveals private, inner reflections.

b) reveals an unbiased perspective.

- c) reveals a truth.
- d) entertains to provide comic relief.









Juliet's soliloguy from Romeo and Juliet (III.ii.1–33)

Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging: such a wagoner As Phaethon would whip you to the west, And bring in cloudy night immediately. Spread thy close curtain, love-performing night, That runaway's eyes may wink and Romeo Leap to these arms, untalk'd of and unseen. Lovers can see to do their amorous rites By their own beauties: or, if love be blind, It best agrees with night. Come, civil night, Thou sober-suited matron, all in black, And learn me how to lose a winning match, Play'd for a pair of stainless maidenhoods: Hood my unmann'd blood, bating in my cheeks, With thy black mantle; till strange love, grown bold, Think true love acted simple modesty. Come, night; come, Romeo; come, thou day in night; For thou wilt lie upon the wings of night Whiter than new snow on a raven's back. Come, gentle night, come, loving, black-brow'd night, Give me my Romeo; and, when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine That all the world will be in love with night And pay no worship to the garish sun. 0, I have bought the mansion of a love, But not possess'd it, and, though I am sold, Not yet enjoy'd: so tedious is this day As is the night before some festival To an impatient child that hath new robes And may not wear them. 0, here comes my nurse, And she brings news; and every tongue that speaks But Romeo's name speaks heavenly eloquence.

- Read the soliloquy and look the pictures.
- Divide the soliloquy text into four parts, so that each part matches one of the pictures. (The parts will be different lengths.)
- Cut out the parts of text and their corresponding pictures and assemble them, in the correct order, on a new piece of paper.

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Macbeth's Soliloquy, Act II, scene 1

Setting the Scene

Based on the witches' prophecies and his wife's urging, Macbeth grapples with the decision to murder Duncan—an act he commits to at the end of the soliloquy.

Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight? Or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain? I see thee yet, in form as palpable As this which now I draw. Thou marshall'st me the way that I was going; And such an instrument I was to use. Mine eyes are made the fools o' the other senses, Or else worth all the rest; I see thee still, And on thy blade and dudgeon gouts of blood, Which was not so before. There's no such thing: It is the bloody business which informs Thus to mine eyes. Now o'er the one halfworld Nature seems dead, and wicked dreams abuse The curtain'd sleep; witchcraft celebrates Pale Hecate's offerings, and wither'd murder, Alarum'd by his sentinel, the wolf, Whose howl's his watch, thus with his stealthy pace. With Tarquin's ravishing strides, towards his design Moves like a ghost. Thou sure and firm-set earth, Hear not my steps, which way they walk, for fear Thy very stones prate of my whereabout, And take the present horror from the time, Which now suits with it. Whiles I threat, he lives: Words to the heat of deeds too cold breath gives. I go, and it is done; the bell invites me. Hear it not, Duncan; for it is a knell That summons thee to heaven or to hell. Macbeth (II.i.33-64)

What to Do

On the following page is the soliloquy's text and a series of pictures that illustrate the soliloquy. Carefully read the soliloquy and follow the "Text to Sketch Directions" to match each part of the soliloquy to a picture. Then answer the following questions.

The purpose of Macbeth's soliloquy is to reveal to the audience that:

- a) Macbeth, under the spell of the witches, cannot be responsible for Duncan's murder.
- b) Contemplating murdering Duncan creates a psychological struggle between Macbeth's conscience and ambition.
- c) Macbeth, poisoned by his wife, is hallucinating and does not realize what he is doing.

Shakespeare used soliloquies for different dramatic purposes. Macbeth's soliloquy

- a) reveals private, inner reflections.
- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.









Macbeth's soliloguy from *Macbeth* (II.i.33–64) Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight? or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain? It is the bloody business which informs Thus to mine eyes. Now o'er the one halfworld Nature seems dead, and wicked dreams abuse The curtain'd sleep; witchcraft celebrates Pale Hecate's offerings, and wither'd murder, Alarum'd by his sentinel, the wolf, Whose howl's his watch, thus with his stealthy pace. With Tarquin's ravishing strides, towards his design Moves like a ghost. Thou sure and firm-set earth, Hear not my steps, which way they walk, for fear Thy very stones prate of my whereabout, And take the present horror from the time, Which now suits with it. Whiles I threat, he lives: Words to the heat of deeds too cold breath gives.

Hear it not, Duncan; for it is a knell That summons thee to heaven or to hell.

I go, and it is done; the bell invites me.

- Read the soliloquy and look the pictures.
- Divide the soliloquy text into four parts, so that each part matches one of the pictures. (The parts will be different lengths.)
- Cut out the parts of text and their corresponding pictures and assemble them, in the correct order, on a new piece of paper.

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Lady Macbeth's Soliloquy, Act I, scene 5

Setting the Scene

Lady Macbeth reads Macbeth's letter where he tells her of the witches' prophecies. She assesses his character feeling he should be king, but will not have the courage to fulfill his ambition unless she convinces him.

> Glamis thou art, and Cawdor; and shalt be What thou art promised: yet do I fear thy nature; It is too full o' the milk of human kindness To catch the nearest way: thou wouldst be great; Art not without ambition, but without The illness should attend it: what thou wouldst highly, That wouldst thou holily; wouldst not play false, And yet wouldst wrongly win: thou'ldst have, great Glamis, That which cries 'Thus thou must do, if thou have it: And that which rather thou dost fear to do Than wishest should be undone.' Hie thee hither, That I may pour my spirits in thine ear; And chastise with the valour of my tongue All that impedes thee from the golden round, Which fate and metaphysical aid doth seem To have thee crown'd withal. Macbeth (I.v.16–31)

What to Do

On the following page is the soliloquy's text and a series of pictures that illustrate the soliloquy. Carefully read the soliloquy and follow the "Text to Sketch Directions" to match each part of the soliloquy to a picture. Then answer the following questions.

The purpose of Lady Macbeth's soliloquy is to reveal to the audience that:

- a) Lady Macbeth wants to be queen and plans to poison her husband so that he will be easier to manipulate.
- b) Lady Macbeth is deeply concerned for her husband's safety when she learns he is interacting with witches. She feels she must protect him from their influence.
- c) Lady Macbeth is like the witches in that she believes that "foul is fair" and her husband's "milky" conscience will need to be overcome if he is to be King.

Shakespeare used soliloquies for different dramatic purposes. Lady Macbeth's soliloquy

a) reveals private, inner reflections.

- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.

Lady Macbeth's soliloguy from Macbeth (I.v.16–31)

Glamis thou art, and Cawdor; and shalt be

It is too full o' the milk of human kindness

Art not without ambition, but without

What thou art promised: yet do I fear thy nature;

To catch the nearest way: thou wouldst be great;

That wouldst thou holily; wouldst not play false,

That which cries 'Thus thou must do, if thou have it;

Than wishest should be undone.' Hie thee hither,

And that which rather thou dost fear to do

That I may pour my spirits in thine ear;

To have thee crown'd withal.

And chastise with the valour of my tongue

All that impedes thee from the golden round, Which fate and metaphysical aid doth seem

The illness should attend it: what thou wouldst highly,

And yet wouldst wrongly win: thou'ldst have, great Glamis,









- Read the soliloquy and look the pictures.
- Divide the soliloquy text into four parts, so that each part matches one of the pictures. (The parts will be different lengths.)
- Cut out the parts of text and their corresponding pictures and assemble them, in the correct order, on a new piece of paper.

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Reading and Viewing Activities Using the Soliloquy Templates

Using your own words, write in a summary of what's happening in each illustration as it relates to the soliloquy.

Using your own words, write in dialogue, in modern-day English, for each illustration as it relates to the soliloquy.

Using your completed soliloquy as a template, find or create illustrations to go with another soliloquy or poem to create your own graphic narrative soliloquy.

Follow-up Questions

The follow-up questions included below are of varying complexity, and are designed for independent or collaborative oral or written response.

Discuss your answers to the two multiple-choice questions with a partner or as a group. Be ready to explain the reasons for your choices.

Does seeing illustrations for the soliloquy help you understand it? Why or why not?

Do you think the content of each illustration was a good choice for illustrating that part of the soliloquy? Why or why not? What would you have done differently?

Is there any content you think should have been illustrated that wasn't? If so, what would it be? How would it be illustrated?

Do you think the way the characters are drawn is appropriate to the soliloquy? Why or why not?

Nominate an actor who you think would do a great job delivering this soliloquy. Explain your choice.

Choose your favourite drawing in the set and discuss what you like about it. Things you may discuss could include:

- How the artist arranged the elements in the drawing
- How the artist drew the characters or scene
- The use of light and dark shades
- Where your eye is drawn
- How the drawing makes you feel and how it achieves this

Choose your least favourite drawing in the set and discuss what you don't like about it and how it could be improved. You may wish to discuss:

- How the artist arranged the elements in the drawing
- How the artist drew the characters or scene
- The use of light and dark shades
- Where your eye is drawn
- How the drawing should make you feel and how to achieves this

Soliloquy Multiple-choice Answers

Answers are indicated in **bold**.

Jacques

The purpose of Jacques' soliloquy is to reveal to the audience how

- a) life is similar to a play: people go through stages, acting them out.
- b) life is pointless since people just grow old and die.
- c) being an actor is more purposeful than living the stages of life.

Shakespeare used soliloquies for different dramatic purposes. Jaques' soliloquy

- a) reveals private, inner reflections.
- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.

Juliet

The purpose of Juliet's soliloquy is to reveal to the audience that Juliet is:

- a) angry that Romeo has not yet arrived at her house.
- b) excited about the arrival of night and consummation of her marriage.
- c) philosophical in her perspectives on love.

Shakespeare used soliloquies for different dramatic purposes. Juliet's soliloquy

- a) reveals private, inner reflections.
- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.

Macbeth

The purpose of Macbeth's soliloquy is to reveal to the audience that:

- a) Macbeth, under the spell of the witches, cannot be responsible for Duncan's murder.
- b) Contemplating murdering Duncan creates a psychological struggle between Macbeth's conscience and ambition.
- c) Macbeth, poisoned by his wife, is hallucinating and does not realize what he is doing

Shakespeare used soliloquies for different dramatic purposes. Macbeth's soliloquy

a) reveals private, inner reflections.

- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.

Lady Macbeth

The purpose of Lady Macbeth's soliloquy is to reveal to the audience that:

- a) Lady Macbeth wants to be queen and plans to poison her husband so that he will be easier to manipulate.
- b) Lady Macbeth is deeply concerned for her husband's safety when she learns he is interacting with witches. She feels she must protect him from their influence.
- c) Lady Macbeth is like the witches in that she believes that "foul is fair" and her husband's "milky" conscience will need to be overcome if he is to be King.

Shakespeare used soliloquies for different dramatic purposes. Lady Macbeth's soliloquy

a) reveals private, inner reflections.

- b) reveals an unbiased perspective.
- c) reveals a truth.
- d) entertains to provide comic relief.

