



Aspley English Department  
Key Learning Area: YEAR 12 ENGLISH  
Assessment Task Sheet

**Imaginative Text**

**Spoken**

**Date of issue:** \_\_\_\_\_

**Unit Title:** Shakespeare Icons of the past portals to the present.

**Student Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_

"In dramatic literature, we discuss plays both as cultural artefacts—products of a specific time and place—and as texts whose meaning changes depending on when and where they are performed, by whom, and for whom." **Laura Browder**, Associate Professor

<http://www.has.vcu.edu/eng/undergraduate/research.htm>

**Task:**

Assume the role of one of the characters from the Shakespearean play you are studying in class. Choose a reading of your character which appeals to you and **write** a section of script as that character, presenting it in a way that invites your chosen reading. To complete this task you must

*Choose a gap or silence in the text, and write and perform a scene from that character's perspective filling the gap or giving voice to the silence. You may set the scene in a contemporary context if you wish.*

In presenting your reading of the character you need to experiment with gesture, intonation, emphasis, pause, costumes, props etc.

This is an **individual** task.

**Points to Consider**

In constructing your scene, it may be useful to consider the following questions:

- At what point in the play does your scene occur? (Consider the events that have already occurred)
- What information will you include? (What will be privileged and what will be marginalised?)
- How will you position the character? (Eg, Hero is positioned as weak and submissive in the play; will you perpetuate this position?)
- What discourses will be fore-grounded?
- How could your character be read? How will this reading be represented in the scene?
- How do various relationships impact upon the character?
- What constraints impinge upon your character? (Eg. Events in the play; her/his thoughts and actions; her/his social status)

This assessment item is deemed incomplete if no attempt is made to do it or if an attempt is not of an 'E' standard. An incomplete in-class item will be awarded an 'E-' unless the student receives an authorised extension/exemption through due process. Failure to submit this assessment will result in the student receiving a "NR- not rated" at the end of the semester.

**Form:** Scene from a Shakespearean play.

**Audience:** Educated adult audience – people who enjoy the works of Shakespeare

**Purpose:** To entertain; to reveal your understanding of the character; to fill a gap or silence

**Monitoring Date:** \_\_\_\_\_

**Due Date:** \_\_\_\_\_

**Length:** 3 -5 minutes per person must be learned off by Heart

Prepared or unseen task	<ul style="list-style-type: none"> <li>• Prepared</li> </ul>
Prior notice of task	<ul style="list-style-type: none"> <li>• 2 weeks notice of task</li> </ul>
Time allowed for drafting and rehearsal	<ul style="list-style-type: none"> <li>• 4 lessons</li> </ul>
Familiarity with: <ul style="list-style-type: none"> <li><input type="checkbox"/> Subject matter</li> </ul>	<ul style="list-style-type: none"> <li>• Play read in class</li> <li>• Genre of Shakespearean drama</li> </ul>
Access to resources during drafting and rehearsal:	<ul style="list-style-type: none"> <li>• Teacher</li> <li>• Library-books and internet</li> </ul>
Presentation conventions:	<ul style="list-style-type: none"> <li>• Students are to be in dressed in appropriate costumes and use props necessary to enhance the performance.</li> </ul>
Referencing conventions:	<ul style="list-style-type: none"> <li>• Bibliography of resources used needs to be attached to script/ notes.</li> </ul>

Declaration of Authenticity

I, \_\_\_\_\_, hereby declare that the submitted assignment is my own original work, that is, the ideas are mine and I have not copied any material from other sources, including tutors or other teachers, nor has the work been substantially edited by another person or persons.

\_\_\_\_\_

Signature of student
Signature of Parent / Guardian
Date

### ***Student Documentation of Drafting Process***

<b>Material Resources</b>	<b>Stages of Text Production</b>		
	Original ideas	Rough drafts	Final copy
Internet School Library Outside Libraries Computer Magazine Other:			
<b>Human Resources</b>			
Teacher Peers Member of family Librarian Tutor Other:			
<b>Signed:</b>	<b>Date:</b>		

A	B	C	D	E
<b>Control of Texts in their Contexts</b>				
<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by -</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>	<i>The student has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by –</i>
<ul style="list-style-type: none"> <li>Exploiting the patterns and conventions of a script to achieve cultural purposes</li> <li>Selecting and synthesising substantial, relevant subject matter from the play to foreground a particular reading.</li> <li>Exploiting the ways writers’ roles and speakers’ roles and their relationships with viewers are affected by power distance and affect to demonstrate awareness of audience</li> </ul>	<ul style="list-style-type: none"> <li>Employing the patterns and conventions of a script to achieve cultural purposes</li> <li>Selecting and usually synthesising considerable, relevant subject matter from the play to foreground a particular reading.</li> <li>Establishing the ways writers’ and speakers’ roles and controlling the ways their relationships with viewers are affected by power distance and affect to demonstrate awareness of audience</li> </ul>	<ul style="list-style-type: none"> <li>In the main, employing the patterns and conventions of a script to achieve particular cultural purposes</li> <li>Selecting sufficient relevant subject matter from the play to foreground a particular reading.</li> <li>Establishing the ways writers’ and speakers’ roles and maintaining the ways their relationships with viewers are affected by power distance and affect to sometimes demonstrate awareness of audience</li> </ul>	<ul style="list-style-type: none"> <li>Unevenly using the patterns and conventions of a script to achieve cultural purposes</li> <li>Selecting some relevant subject matter from the play which generally foregrounds a particular reading.</li> <li>Generally establishing the ways writers’ and speakers’ roles and sometimes maintaining the ways their relationships with viewers are affected by power or distance or affect to occasionally demonstrate awareness of audience</li> </ul>	<ul style="list-style-type: none"> <li>Occasionally using some conventions of a script to achieve some purposes</li> <li>Selecting some subject matter that relates to the task matter from the play which may foreground a particular reading.</li> <li>Identifying roles of writers, speakers and making some use of their relationships with viewers in some texts which may at times demonstrate some awareness of audience</li> </ul>
<b>Control of Textual Features</b>				
<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>	<i>The student has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</i>
<ul style="list-style-type: none"> <li>Making discerning use of cohesive ties to emphasise ideas and connect and/or re-work parts of texts to achieve effective transitions</li> <li>Integrating visual (costume), auditory (music, silence and sound effects) and/or design features to enhance meaning in presentation of texts</li> </ul>	<ul style="list-style-type: none"> <li>Controlling the use of cohesive ties to connect and/or re-work ideas and parts of texts. to achieve effective transitions</li> <li>Integrating visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts</li> </ul>	<ul style="list-style-type: none"> <li>Usually linking ideas with cohesive ties and connecting, and/or re-working parts of texts. to achieve transitions</li> <li>Using, with some success, visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts</li> </ul>	<ul style="list-style-type: none"> <li>Making lapses in linking ideas with cohesive ties in texts which hinders effective transitions</li> <li>Using some visual (costume), auditory (music, silence and sound effects) and/or design features to make meaning in presentation of texts</li> </ul>	<ul style="list-style-type: none"> <li>Linking some ideas with conjunctions. to achieve some transitions</li> <li>Using some visual features (costume), auditory (music, silence and sound effects) and/or design features to make some meaning in presentation.</li> </ul>

<ul style="list-style-type: none"> <li>• Sustaining use of a wide range of spoken/signed and non-verbal features that contribute to meaning:</li> <li>→ Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace.</li> <li>→ Facial expressions, gestures, proximity, stance, movement.</li> </ul>	<ul style="list-style-type: none"> <li>• Using a wide range of spoken/signed and non-verbal features that contribute to meaning:</li> <li>→ Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace.</li> <li>→ Facial expressions, gestures, proximity, stance, movement.</li> </ul>	<ul style="list-style-type: none"> <li>• Using a range of spoken/signed and non-verbal features that contribute to meaning:</li> <li>→ Pronunciation, phrasing and pausing for emphasis, audibility and clarity, volume, pace.</li> <li>→ Facial expressions, gestures, proximity, stance, movement.</li> </ul>	<ul style="list-style-type: none"> <li>• Using some spoken/signed and non-verbal features that contribute to meaning:</li> <li>→ Pronunciation with some lapses, audibility and clarity, volume.</li> <li>→ Facial expressions, gestures, proximity, stance, movement.</li> </ul>	<ul style="list-style-type: none"> <li>• Using some spoken/signed and non-verbal features –</li> <li>→ Pronunciation with some lapses, audibility and clarity</li> <li>→ Facial expressions, gestures, movement.</li> </ul>
<b>Knowledge and Understanding of Text Construction</b>				
<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>	<i>The student has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</i>
<ul style="list-style-type: none"> <li>• Making subtle and complex distinctions when shaping representations of characters that very effectively invite the audience to take up a position</li> <li>• Making purposeful and discerning choices that draw on attitudes, values and beliefs of the time to represent the character in particular ways.</li> </ul>	<ul style="list-style-type: none"> <li>• Making fine distinctions when shaping representations of characters that effectively invite the audience to take up a position</li> <li>• Making purposeful choices that draw on attitudes, values and beliefs of the time to represent the character in particular ways.</li> </ul>	<ul style="list-style-type: none"> <li>• Making broad distinctions when shaping representations of characters that in the main invite the audience to take up a position</li> <li>• Making purposeful choices that in the main draw on attitudes, values and beliefs of the time to represent the character in particular ways.</li> </ul>	<ul style="list-style-type: none"> <li>• Making general distinctions when identifying representations of characters that sometimes the audience to take up a position</li> <li>• Making choices that sometimes draw on attitudes, values and beliefs of the time to represent the character in particular ways.</li> </ul>	<ul style="list-style-type: none"> <li>• Making very general distinctions when identifying representations of characters that occasionally allow the audience to take up a position.</li> </ul>

COMMENTS: \_\_\_\_\_

TEACHER'S SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_